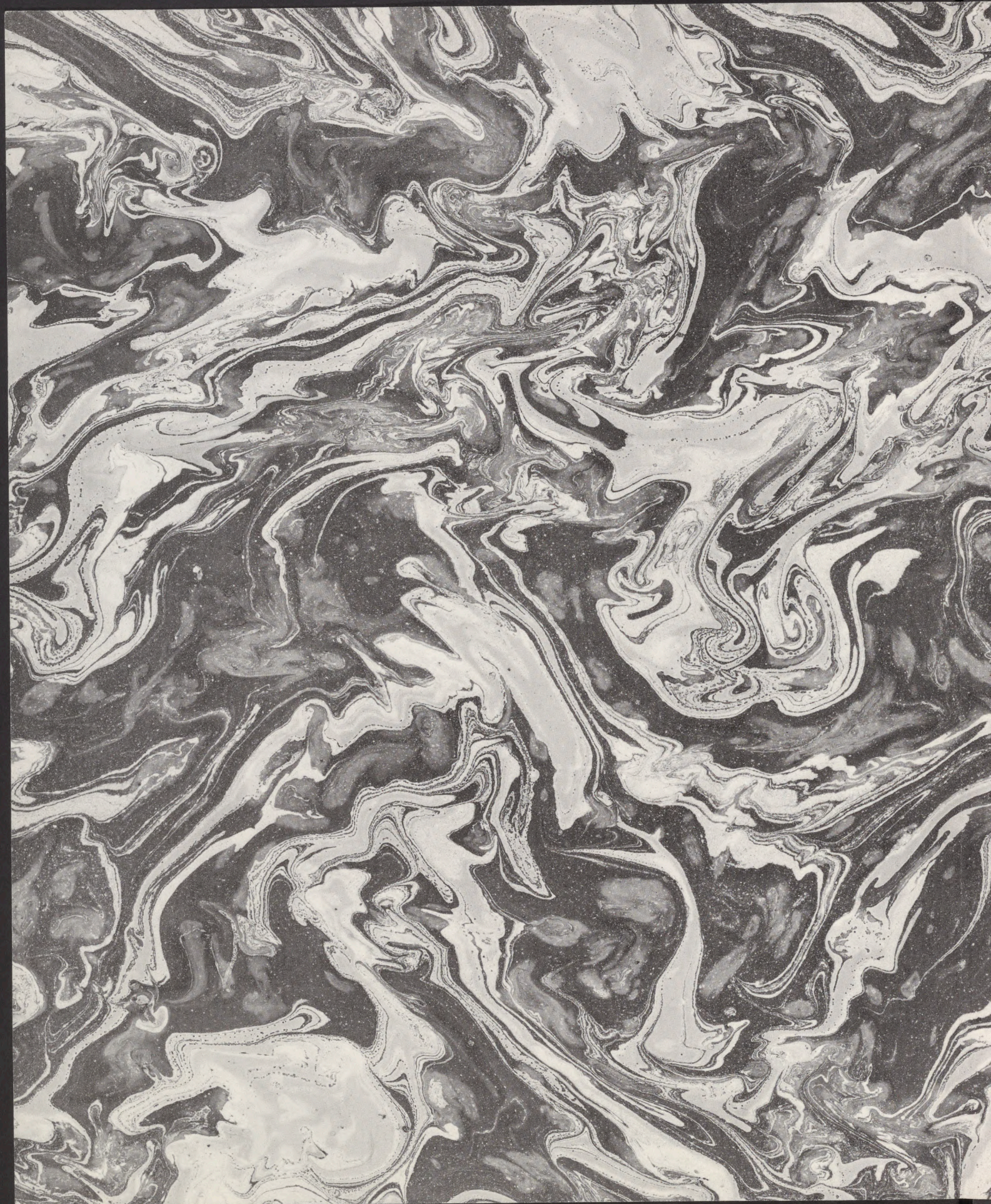


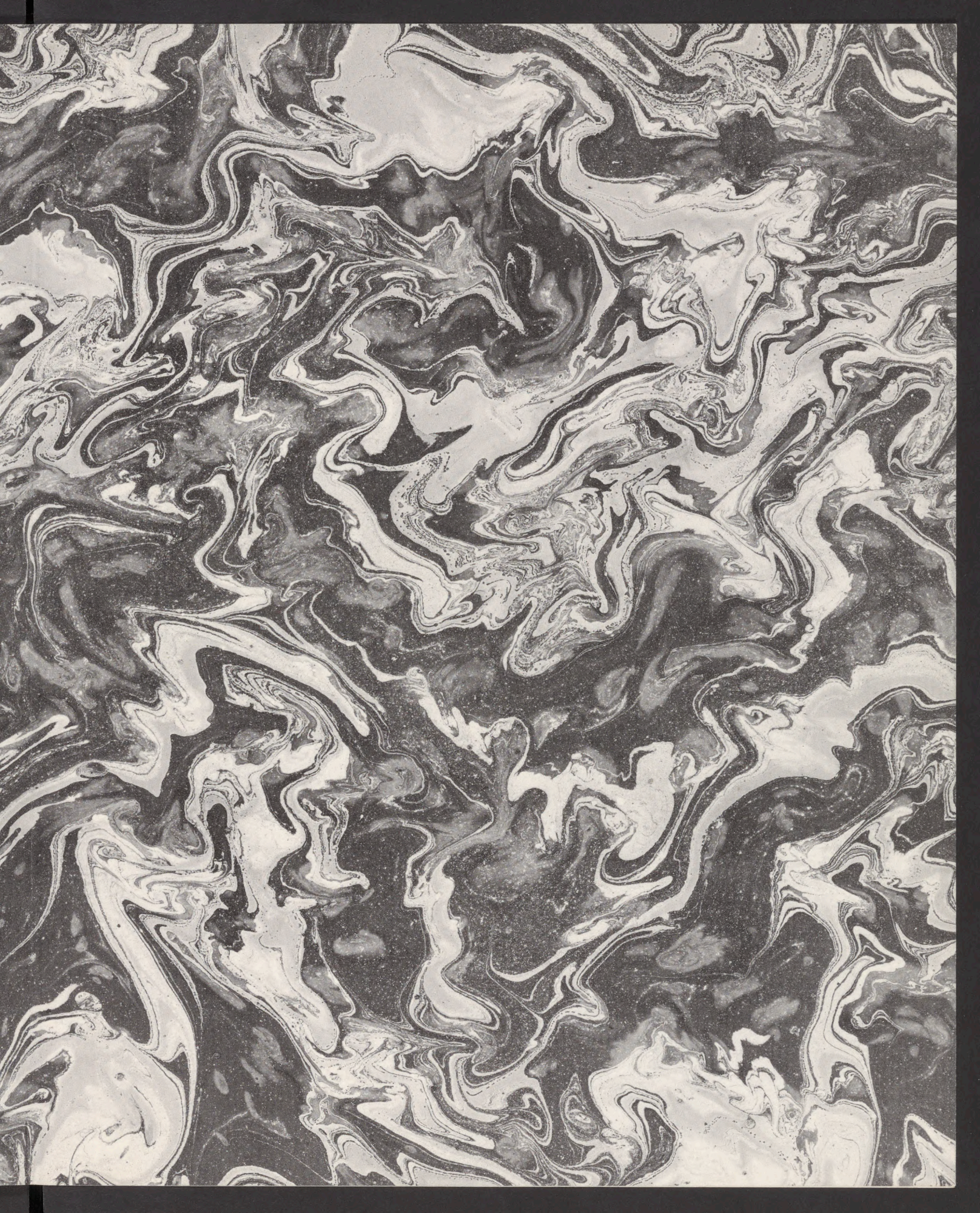
EDUCATION
CORCORAN

THE

Barnett Aden

COLLECTION







Flower Vendor—ELLIS WILSON

THE
Barnett-Aden
COLLECTION

Published for THE ANACOSTIA NEIGHBORHOOD MUSEUM

In cooperation with the BARNETT-ADEN GALLERY

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Street Corner Discussion—UNKNOWN ARTIST

FOREWORD

THE BARNETT-ADEN COLLECTION reflects the talents and the concerns of an exciting group of artists, many of whom are Afro-Americans. The fact that this important Collection exists demonstrates, unquestionably, that even under the brutal and dehumanizing institution of slavery, the culture of black people, transported across the vast waters in the holds of slave ships, did not die. Further, it demonstrates the startling potentialities and the great reservoir of untapped history and culture stored in the souls of black folk. If this creative genius is used to benefit the masses of black people still thirsting for our cultural past, ultimately it will provide significant building blocks which will insure the continuity of our civilization down through the ages for countless generations yet unborn.

The creative spirit, if inspired, is capable of making life truly worthwhile. Creativity unleashed can bring about unity and can enhance our accomplishments.

Culture and religion bind us together, awaken our creative spirits, set us free to make come true the impossible dream, to bring forth the new idea, to revere the past and the time of our fathers, and to give birth to an unlimited, unfettered future.

It is both fitting and proper that this exhibition was shown, understood, and appreciated in the environment of Anacostia, for it was in a community very much like ours that Alonzo Aden dreamed his dream and saw the need to establish the Barnett-Aden Gallery in his home in Northwest Washington, D.C. It was there that he collected and exhibited this great art for all people. The inspiration which created many of these works grew out of the seemingly unimportant and uneventful daily lives of people in other Anacostias of this Nation.

By the late 1920s and the early 1930s the creative genius of black folk had been unleashed. Writers in-

fluenced painters and sculptors, and song writers influenced poets and playwrights; collectively, they produced works of enduring quality which continue to enrich our daily existence and place it in its proper historical perspective.

If this museum has a reason for being, it is to mirror and reflect the total black experience in America. Thus it is that we publish this catalog.

The Barnett-Aden Collection comprises the creative genius of a people struggling to be free, of a people who used the visual arts to communicate our years of "wandering in the wilderness," our longings, our fears, and our aspirations. This catalog is being published to help awaken the creative spirit and the hopes of yet another generation. The Collection does not exist without meaning, nor are we who have viewed it—some with nostalgic memories and some for the first time—existing as meaningless objects set in motion with a breath of air. There is much for all of us to do. The destruction of the human spirit, the fear that cripples and distorts the reality of our existence ought not continue to stifle and constrict our creativity.

Many are unaware of the tangible and meaningful contributions of black Americans; blind ignorance supposes that nothing has been achieved and that black Americans are devoid of a cultural heritage and, therefore, bereft of creative instincts and abilities. Others, wanting to be less harsh in their judgment, will admit that experimentation with the art forms is beginning; however, they describe our renderings as childlike, not good art, and dismiss it as being of poor quality.

The false notion that has prevailed, which causes creators of art to legitimize themselves by adhering to established and sometimes false standards, has discouraged, damaged, and corrupted many of our most

promising and talented individuals. It has caused some to paint what is fashionable or salable in the marketplace, thus rendering the artist sterile and impotent, and denying him the fulfillment and joy that comes from creativity and freedom of expression.

Art is not something limited to austere, imposing environments, neither is it exclusively the province of the gifted, talented, or wealthy. Art is communication, ideas, messages, beauty, love, hope, despair, poverty, and one is moved to respond when touched by its energizing impulse.

We are indebted to the founders of the Barnett-Aden Gallery, Mr. James V. Herring and Mr. Alonzo

Aden, for being the painters, scholars, curators, and humanitarians that they were. With the founding of this institution in the Washington, D.C., community, they helped to provide a positive climate for young artists, many of whom were their colleagues and students, and they encouraged and nurtured talents which otherwise might have been lost to us.

It is my good pleasure to commend Mr. Adolphus Ealey, Director of the Barnett-Aden Gallery, for his generous compassion and cooperation with the staff of the Anacostia Neighborhood Museum in making this catalog possible.

John R. Kinard, *Director*

INTRODUCTION

THE BARNETT-ADEN GALLERY opened with its first show on October 16, 1943, in a small row house in Washington, D.C. The exhibition was entitled "American Paintings for the Home." The objectives of this show were many. Most important was to bring the art into the community, within reach of the entire public. Housed in the residence of its founders, Professor James V. Herring and Mr. Alonzo J. Aden, the Gallery opened its doors with a commitment to educate and inspire its visitors. The men who stood behind this propitious venture were more than equal to the task. Professor Herring founded the art department at Howard University in 1922 and had been chairman for some twenty years. Alonzo Aden had ten years of dedicated service as curator of the Howard University Gallery of Art. With an academic and art background quite rare at that time for most blacks, they set the stage for culture and impeccable taste in their community.

At a time when the fine arts were considered almost the exclusive property of the upper-class, the "educated," and "privileged," the creation of the Barnett-Aden Gallery certainly represented a bold step forward. Most Afro-American artists could not find galleries to show their works. Realizing that there were so many gifted artists hidden in obscurity as a result of open prejudice and bigotry, Mr. Herring sought to maintain a Gallery of truly democratic practices. The Barnett-Aden Gallery welcomed artists of every race and creed. The only criterion was talent, based solely on the quality of one's work. Many artists were brought into the area for their first solo exhibition. Such now-famous artists as I. Rice Pereira, Theodoros Stamos, Lois Mailou Jones, Alma Thomas, Charles White, and Jack Perlmutter, to mention a few, had their roots here.

From the very beginning, an important objective of the Gallery has been to collect and preserve as much art as possible, with a view that some day black Americans would have need to demonstrate their history and to correct the many misnomers and stereotypes clouding their past. Works from the late 1800s were brought into the Collection; painters such as Henry O. Tanner, Edward Bannister, and Malvin Gray Johnson received the recognition befitting their accomplishments. Awareness of the rape of Africa of her priceless sculpture and crafts by foreigners made it imperative for Afro-Americans to start protecting their new heritage in this country. Inspired by the historical research already begun in this area by Alain Locke and James Porter, many Afro-Americans recognized the importance of their history in reference to future generations yet unborn. It was within this context that the Barnett-Aden Gallery initiated its program to build resources for those interested in preservation and research.

The eventual success of the Gallery became evident when it was first chartered in 1947. From that time to the present, it has been a recognized cultural institution dedicated to the preservation of the fine arts. The early years of this institution were not without difficulties, owing primarily to a lack of substantial financial support. In spite of the inevitable growing pains, Herring and Aden managed to keep the Gallery alive. To do this, they were in no small measure indebted to the aid of a number of personal friends, such as Dr. and Mrs. Cecil Marquez, Mrs. Laura Carson, and Miss Alma Thomas, to name only a few. The Barnett-Aden Gallery forged ahead, setting the stage for a young and culturally energetic community. New trends were established for artists and patrons alike.

In fact, it was becoming increasingly important to

encourage the development of black talent. This was an important consideration in the formative years but never became an exclusive commitment. Our pioneers never lost sight of the fact that good art has no racial boundaries. This conviction suggested a number of imperatives. Afro-American artists had to eliminate the stereotypes through which they had been traditionally seen. Historians had to interpret the black element correctly into the national whole. Black and white artists had to drop double standards of performance in order to produce a truly national art. For, as long as black artists were judged by special standards, they would remain forever segregated from the mainstream. Well-meaning tributes would continue to be in vogue and patronizing. Artists, after all, instinctively find common denominators for human feelings within widely varying circumstances and environments. Ethnic or genre subject matter must be judged upon artistic standards of excellence, disregarding the particular racial, social, or economic background from which it happens to be inspired. In short, we are forced to realize a complete democracy in American art.

The objectives of the Barnett-Aden Gallery today are congruent with those of the past—to encourage the development of a true American art where all people are fairly represented with respect and dignity. The Collection now contains as many works by white artists as it does by blacks. For the gallery existed as a crossroads for rich and poor, the famous as well as the unexposed. Students, scholars, educators, and laborers flocked to its openings. Eleanor Roosevelt was a frequent patron, who spent many hours viewing the works on display. The exhibits represented a broad sample of cultures, including art from as far away as Africa and Asia. Today the Collection exists as an archive of valuable works by people who have become known and respected throughout the world.

Without the landscapes of Robert Duncanson, the

portraits of Joshua Johnston, and the many canvases of Edward Bannister, one could be led to think that in the past the Afro-American's contributions were few and almost nil in the graphic and plastic arts. However, this has been greatly disproved by the uncovered legacies of Colonial art. In every era of American history, the Afro-American artist reflected his views on the social, economic, and spiritual moods of the country. His purposes may not have been to document history, but perhaps only to capture a part of his environment as he saw it. Today, however, works of art by the Afro-American represent the pages lost from our Nation's total history. It is our duty to place these pages into their proper context in our historical archives in order to give the world a completely true picture of America and its people. It is imperative to grant the Afro-American the opportunity to research and re-illustrate his neglected history and culture. Who can better interpret his tribulations and joys than he?

Art, by and large, is the spiritual utterance of a people, a reflection of their essence. Our primary duty is to know ourselves, and it will follow from this that our own artistic tradition will be of greater concern to us. Today, artists are the greatest eclectics of all time. They realize that there have been and that there are great civilizations, great artistic traditions besides their own and do not hesitate to borrow and share thoughts from them. We must acknowledge that all things are interrelated and that they nourish one another. It is obvious that all cultures are interwoven. How can one look at certain works by Picasso or Modigliani and not feel the spirit of the African influence in it? With the advantage of hindsight, men can now view the future with more understanding and realistic attitudes.

We hope that the works of art in this Collection will open up your eyes and souls to a great tradition of Afro-American art extending as far back as the late 1800s.

The exhibition at the Smithsonian Institution's Ana-

costia Neighborhood Museum was greatly received and was extended for two additional months. It was viewed by more than twenty thousand visitors from many parts of the country and abroad. The showing received massive coverage from art critics and the news media.

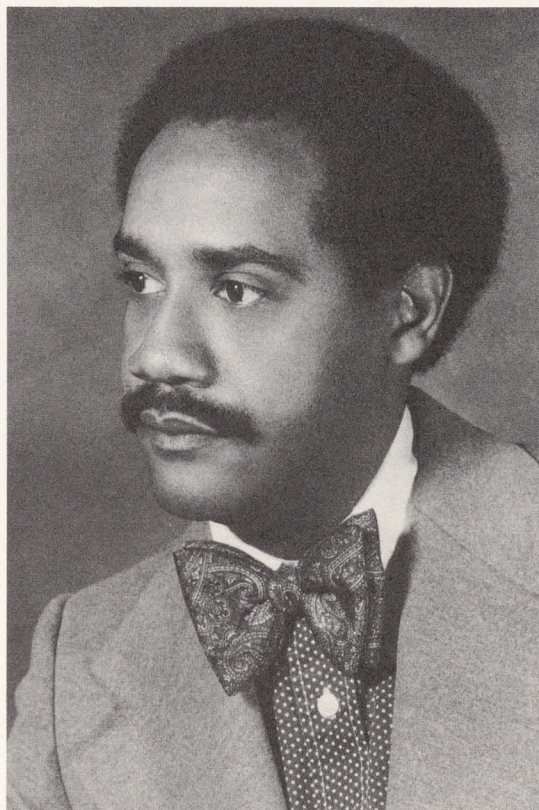
The most memorable paintings in this memorable show function, in the present, not just as works of art or things of beauty, but as records of their times... For this reason, this show should not be missed... It documents powerfully and precisely a variety of ethnic attitudes shared by black and white artists a quarter century ago... A collection soaked with history.

The Washington Post, January 18, 1974
Paul Richards

I should like to express my sincere appreciation to the entire staff of the Anacostia Neighborhood Museum for their most helpful collaboration in assembling the exhibition and this catalog. A very special thanks is extended to Ms. Carolyn Margolis for planning and research and to Mr. James E. Mayo for designing and assembling the exhibition. They are to be especially congratulated for conceiving the idea for this show several years ago. I should also like to thank Mr. Michael Fischer for his expertise in photographing a major portion of the Collection for this catalog. Mr. Arthur Wright, Dr. Jon R. Jordon, and Mr. Edward J. Burns, Jr., edited and cataloged and gave endless support to the Collection, to them I am also grateful.

Last but not least, I should like to express my deepest thanks and appreciation to the director of the Smithsonian's Anacostia Neighborhood Museum, Mr. John R. Kinard. His concern for and assistance to the Barnett-Aden Gallery have been endless. It is to this friend and man of all seasons that this catalog is dedicated.

Adolphus Ealey, *Director*
BARNETT-ADEN GALLERY





Blind Flower Vendor 1946—JACOB LAWRENCE

TRIBUTE TO THE BARNETT-ADEN COLLECTION

THE CORCORAN GALLERY OF ART is delighted to be involved with the Anacostia Neighborhood Museum in the presentation of the Barnett-Aden Collection. The Corcoran Gallery and the Anacostia Museum are both committed to the community and to the furtherance of culture within the city.

The Barnett-Aden Collection is important in many ways. The Barnett-Aden Gallery contributed much to the community. The Gallery, although involved with black art, encouraged all artists in the city, many of whom had their first show with the Barnett-Aden Gallery. The unique Collection is of major importance, an inspiration to all artists, particularly black artists, who through art have communicated and expressed so much.

The Corcoran Gallery of Art wishes every success to the Anacostia Neighborhood Museum exhibition and looks forward to showing another selection of work from the Barnett-Aden Collection later, for the works of art should be seen by as many people as possible. In fact, the Collection needs to be housed in a permanent gallery so that all constantly can share and enjoy the Collection and the achievements of the artists. The Corcoran Gallery of Art wishes all concerned well in the venture of presenting and promoting the Barnett-Aden Collection.

January 3, 1974

Roy Slade, *Director*
CORCORAN GALLERY OF ART



Eva—ELDZIER CORTOR

HISTORICAL NOTES

EDWARD BANNISTER came to the Philadelphia Exposition to receive an award for his prize-winning oil, *Under the Oaks*, which was among the art works exhibited at the 1876 Centennial. He was rudely asked to move from the line of award winners. It was inconceivable to the attendants not only that a black man could be a painter but also that he could be one of the leading artists of that time. Bannister was indeed an outstanding painter. In his native Providence, Rhode Island, he was frequently consulted on problems of esthetics and craft by fellow artists. The Providence Art Club, a prestigious organization, was founded in his studio. At his death, his colleagues contributed to erect a large gravestone that incorporated his palette and favorite pipe.

Yet there are few museums or galleries where the works of Bannister can be seen. This is true for many Afro-American artists. Few persons realize there were black painters, sculptors, and graphic artists even before the Revolutionary War. Scipio Moorhead, a mid-eighteenth century Boston painter, was celebrated in the poetry of Phillis Wheatley—the first Afro-American poetess. Although no known works of Moorhead exist, there are a growing number of canvases by Joshua Johnston, who did portraits of many leading citizens of Baltimore during the years from 1790 until approximately 1830. But even now, a museum director has taken the paintings of Johnston in his custody from the gallery walls, because he wants more evidence that Johnston was a Negro, or, in fact, ever existed.

Other leading black artists of the nineteenth century studied in Europe, including Robert Duncanson, an excellent landscape painter; Edmonia Lewis, the first black woman to become a professional artist in this

country; Eugene Warburg, a New Orleans sculptor; and the great Henry O. Tanner. With the exception of Duncanson, these artists spent most of their artistic lives in Europe. They found in Europe a place congenial to the development of their art and their careers.

In 1897, a painting by Tanner was awarded a Gold Medal at the Paris Salon. The work was purchased by the French government, a great achievement that had been accorded Whistler, Sargent, and only a few other American artists. Tanner was almost immediately recognized on an international level. Interestingly, Booker T. Washington visited Tanner not long afterwards and tried to persuade him to return to the United States. Washington felt that Tanner was the one painter capable of depicting the lives of black people in a truly dignified, artistic manner. But Washington came to realize Tanner's sincerity and his desire to develop his art in Europe and in relation to a definite religious imagery.

During the 1920s, great changes in the entire structure of American society occurred. Largely as a result of a growing libertarianism, interest in the character and the lives of black people found increasing expression in the literature and graphic arts of a period often identified as the Jazz Age. For the first time, groups of Afro-Americans emerged in all the arts. Richmond Barthé, Palmer Hayden, William H. Johnson, Malvin Gray Johnson, Lois Mailou Jones, Archibald Motley, James Porter, Augusta Savage, and Hale Woodruff were an integral part of the outpouring of talent and energy that has come to be known as the Negro Renaissance.

Ironically, however, it was during the Depression years that black artists appeared in considerable number. The Federal Art Projects gave artists an oppor-

tunity to practice their craft and to be paid for doing so. For black artists this was the chance, so to speak, of a lifetime. On the projects the artists gained valuable esthetic and technical information and were able to meet and discuss common concerns with fellow artists, compensating for a real schooling most black artists could not afford. Charles Alston, Elizabeth Catlett, Ernest Crichlow, Richard Dempsey, Beauford Delaney, Jacob Lawrence, Norman Lewis, and Charles White are among the fine talents to first gain recognition during the turbulent 1930s.

Since World War II, black artists have proliferated. They are contributing to every aspect of contemporary art. But I might suggest that Washington, D.C., is fortunate in having Lucille Roberts (Malkia) and Alma Thomas. These two ladies of rich talent may share a few

years between them, but their paintings retain as youthful a vigor and outlook as any of their younger colleagues.

I can conclude with the observation that the Barnett-Aden Gallery was one of the few places where black painters, sculptors, and graphic artists could come to exhibit their works for a period of almost twenty years, up until the 1960s. Beyond this, Mr. Aden and Mr. Herring, as pioneers, must be credited with having preserved, often through times of real adversity, a Collection of art works of value in the history of Afro-American artists—indeed, of American artists. This exhibit then is a tribute to their effort, their belief, and their integrity.

Romare Bearden

A BRIEF HISTORY OF AFRO-AMERICAN ART

THE BLACK MAN WAS snatched from his African homeland, where he had produced sculptural works of great beauty and technical excellence that had deep spiritual meaning. He was brought to the eastern seaboard of this country as early as 1619, when 20 black indentured servants arrived at Jamestown. The conditions of slavery left the black with little time for artistic creativity. Those who were able to produce works of art were usually craftsmen working as potters, blacksmiths, weavers, carpenters, and seamstresses to provide homes, furniture, utensils, and clothing for their white master. Because of slavery, blacks were kept faceless and unknown; they seldom received credit for what they produced.

In the eighteenth and early nineteenth centuries, there were two main types of black artists. The first kind was the self-taught slave, the other a free black with European training. Very few names of these black artists have come down to us: Scipio Moorhead (active in the eighteenth century); Thomas Day (?-1861); G.W. Hobbs (active in the eighteenth century); and Joshua Johnston (1765-1830).

Nineteenth-century black American artists had the hard job of proving to themselves and to an unfriendly, hostile society that blacks could be painters and sculptors. The activities and climate of the second half of the nineteenth century, with the Civil War, Reconstruction, and post-Reconstruction periods, gave the black little encouragement or time to develop his creative abilities. It was a time of fighting and working for freedom, education, homes, and jobs. Those blacks who were able to follow a career in art followed the same course as the white artist. They were educated in white art schools, made their pilgrimages to Europe and, once established in their careers, painted in the

styles that dominated the art world in both Europe and America.

Many different styles of painting came out of nineteenth-century England and France, but the most popular theme was nature and all her beauty. Robert Duncanson (1817-1872), born of a Scottish-Canadian father and a free black mother, studied and lived abroad for part of his life. He was basically a landscape painter, painting much like the French artists of the Barbizon School—a group of artists, working in the village of Barbizon, who painted lush, realistic landscapes. Edward M. Bannister (1828-1901), awarded a gold medal at the Philadelphia Centennial in 1876, never studied or traveled in Europe. His style was more in the manner of the members of the American Hudson River School, who based their style on the poetic seventeenth-century French landscapes that were just becoming popular in America in the late eighteenth century. The century also gave us two notable black sculptors: Eugene Warburg (c. 1825-1867) and Edmonia Lewis (1843-c.1900).

Henry O. Tanner (1859-1937) became the first Afro-American artist to win an international reputation. He received substantial success during his lifetime. After studying at the Pennsylvania Academy of Fine Arts and working for awhile in this country, Tanner journeyed to Paris. He remained in France where he found freedom from the prejudice of America and could devote himself to the Biblical themes he painted.

In the early years of the twentieth century, blacks were divided over whether to paint racial or universal themes. The artists were separating themselves into two groups—those who painted realistically and those who were absorbed in racial expression.

For a long time black artists toiled with little success. In the years after World War I, they began to find a more receptive audience for their creative efforts. The industrial needs of the war brought thousands of blacks to live and work in northern cities; there, because of bigotry, fear, and poverty they were forced to live in ghettos. In New York City, especially Harlem, the black population nearly doubled between 1916 and 1922. A new sense of community emerged from the ghettos. Blacks were joining together moving toward racial self-reliance and a potential for political and economic power. A black business and professional class developed to fill the needs of these new communities. All this activity of blacks for blacks and together with blacks, awakened a sense of race pride and an interest in African heritage. An atmosphere of cultural rebirth was created. It became the period known as the Harlem Renaissance, a time when the black artist felt pride in himself and his race. This new black rejected dependence on others and the double standards of whites. There was a belief in one's self, one's race, and what one, by one's self, could achieve. The Renaissance had as its philosopher the talented Alain Locke of Howard University. Locke defined and led the historical movement with his article printed in *Survey Graphic* (March 1925) and elaborated on it nine months later in the book *The New Negro*. The only black artist represented in the book was Aaron Douglas. Other artists soon followed Douglas into the Renaissance and some were dragged, temporarily, into it, including: Archibald Motely, Richmond Barthé, Lois M. Jones, Meta Fuller, May Jackson, James Porter, Augusta Savage, Sargent Johnson, Palmer Hayden, Malvin Gray Johnson, William E. Scott, Laura W. Waring, James L. Wells, and Hale Woodruff, to name a few. Douglas, with slight exaggeration, described it this way:

Harlem was sifted... When unsuspecting Negroes were found with a brush in their hands they were immediately

hauled away and held for interpretation. They were given places of honour and bowed to with much ceremony. Every effort to protest their innocence was drowned out with big-mouthed praise. A number escaped and returned to a more reasonable existence. Many fell in with the game and went along making hollow and meaningless gestures with brush and palette.

But... the Negro artists have emerged...

The emergence was celebrated in January 1928 by the Harmon Foundation in the first all-black exhibition in America. The Harmon Foundation was created by William E. Harmon in the early 1920s as an "experimental service for human welfare." William E. Harmon Awards for Outstanding Achievement Among Negroes were presented as an encouragement in creative development. In 1926 artistic awards were added. In 1928 the Harmon Foundation held its first art exhibition; works of art came from all over the country. The Foundation hoped that, by creating this forum for the free-flow of ideas among blacks, an Afro-American art style would develop, one that would express the rich feelings and experiences in an American black's life. The Foundation also sponsored traveling art exhibitions, helped to develop art-education programs in black schools and colleges and, with their competition for cash awards, encouraged the artists who had matured during the New Negro Movement (Harlem Renaissance).

The Great Depression put an end to the New Negro Movement. Artists, who were on the fringe of the economy, were hard hit and various New Deal programs were used to find work for the unemployed. In 1934 the WPA set up the Federal Art Project. The programs under it were so successful that it was not disbanded until 1943 during World War II. Many black artists were assisted by the program. On the projects the artists gained valuable training and experience. The young, inexperienced artists and the older, more accepted talents met and mingled and

exchanged ideas; all of them on the same level, trying to survive.

From the end of World War II, through the years of the 1954 Supreme Court desegregation decision, interest in the cultural life of the black lessened and there was a decrease in the number of all-black exhibitions. It was not a case of race prejudice, per se, but more a fact of whites trying to ignore color barriers. The Court said everyone was equal, no one was left out because he was black, but no one was put in either. Everyone was to be judged as an individual. No one kept a black out of school but no one helped a black get a better education because he had been deprived for at least 300 years. There were not any organizations concerned with the black artist's future as the Harmon Foundation had been. One rarely saw a black artist included in shows in major museums. The black leaders, with their white supporters, were concerned with civil rights. Their time and money were spent on such matters as boycotts, sit-ins, freedom rides, and court cases; little energy or money was available for the arts.

In the 1960s the artist-militant emerged, and a tremendous growth in black art exhibitions at colleges, private galleries, and museums took place. As in the past, writers again debated the role of the black artist, the nature of black art, and the standards that could be applied to it.

Many blacks today reject traditional white American society. They feel that their black heritage offers an equal or superior culture upon which they may draw. There is an increasing pride in Afro-American culture. These blacks find their identity among their own people whether in America or in black Africa. Some see this search for blackness as a return to the days of the Harlem Renaissance but it is not quite the same. The Renaissance was nurtured and fed by white support and money. This new movement is solely in the hands of blacks. Blacks are trying to determine

and control their own artistic destiny.

The work of Afro-American artists today can be found everywhere, from the hallowed halls of the old respected institutions to the temporary walls of the new community museums. Afro-American art covers the whole spectrum of styles from Pop to Op to Abstract to Realism, and so on. Every black artist, and some white ones too, has his own opinion of what black art is or should be. Elsa Honig Fine, in *The Afro-American Artist*, has broken down these opinions into three main groups; though one must remember there are splinter groups and much overlapping:

1. Those artists who work in the generally recognizable contemporary styles but who happen to be black. Some of the artists in this group are Sam Gilliam, Alvin Loving, Tom Lloyd, Marvin Harden, and Richard Hunt.

2. Those artists who find their inspiration in the black protest movement, the black experience in America, or the motives, symbols, and color of Africa but work within an established tradition. Some of these artists are Alvin Hollingsworth, Merton Simpson, Benny Andrews, and Barbara Chase-Riboud.

3. The black nationalists who choose to create a black art movement that goes hand-in-hand with black separatist politics. Some of these artists are Dana Chandler, Faith Ringgold, Jeff Donaldson, Nelson Stevens, and other members of Afro-Cobra.

Carolyn Margolis, *Program Specialist*
ANACOSTIA NEIGHBORHOOD MUSEUM



Self-Portrait 1941—FREDERICK FLEMISTER



Mrs. Mitchell 1944—JOHN FARRAR

THOUGHTS ON BLACK ART

If you wanted to know what Italian Renaissance art is and the names of Italian Renaissance artists, all you would have to do is pick up any art history book, there you would find a clear and precise definition. Each book you looked at might phrase the definition differently but the meaning in all of them would be the same.

But where can one go to get a definition of Black Art or of what Black Art should be? Do you read Alain Locke, or James A. Porter, or Romare Bearden, or Sam Gilliam, or Jeff Donaldson? Are their definitions all the same? Is there a general and universally accepted definition? So far we have been unable to find one that satisfies most people. Black artists are still searching and experimenting, working in many varied and new areas. If you study the Afro-American artists in The Barnett-Aden Collection, you will see different styles, different themes, different meanings. To help you decide what you think Black Art is, given below are statements by various well-known artists and art historians telling what they think about Black Art.

"We must not expect the work of the Negro artist to be different from that of his fellow artist. Product of the same social and cultural soil, the Negro's art has an equal right and obligation to be typically American at the same time it strives to be typical and representative of the Negro."

Margaret Just Butcher
(from *The Afro-American Artist*)

"...I consider 'black art' a name or title given to works done by black artists in an effort to bring about an awareness that black artists exist. It establishes for them 'black identity'."

Lois Mailou Jones
(from *The Art Gallery Magazine*, April 1970)

"...although we are a long way from a consensus on the question What Is Black Art?, I would venture to define it tentatively as that art which derives its inspiration and susten-

ance from the struggle of black people for economic, social, and cultural power; an art which reflects, celebrates, and interprets that struggle in a stylistic manner which is meaningful to the Afro-American community and members of other oppressed minorities."

Hughie Lee-Smith
(from *The Art Gallery Magazine*, April 1970)

"To the question What is Black Art? I usually reply with a question: What is white art? My question always stuns my adversary, who, while gaining his composure, thinks, 'Oh hell, what is he asking? Doesn't he know what white culture is? Doesn't he know how long it's been around? Can't he see the relevancy of Noland's stripes? Or the beauty of Warhol's Brillo boxes: Certainly, he must know the validity of Oppenheim's earthworks. Damned black militant extremists! Black aesthetic —bahl!'"

Tom Lloyd
(from *The Art Gallery Magazine*, April 1970)

"Creative art is for all time and is therefore independent of time. It is of all ages, of every land, and if by this we mean that the creative spirit in man which produces a picture or a statue is common to the whole civilized world, independent of age, race, and nationality, the statement may stand unchallenged."

Alma Thomas
(from *The Afro-American Artist*)

"Black art is a visual attempt to find a viable form which relates directly to the black experience... It is an attempt to impress in black terms the sense of who and what we were, what we are now, and what we can be."

Paul Keene
(from *The Art Gallery Magazine*, April 1970)

"...Political and social aspects should not be the primary concern; esthetic ideas should have preference."

Norman Lewis
(from *The Afro-American Artist*)

"...I have gradually reached the conclusion that art is important only to the extent that it helps in the liberation of our people. It is necessary only at this moment as an aid to our

survival. It has to be a means of communication between artists and people."

Elizabeth Catlett
(from *Black Artists on Art*, volume 2)

"Black Art, like any art, is art. The difference is that it is done by a special kind of people."

Frank Bowling
(from *The Afro-American Artist*)

"We/I think/create from the
rhythmic-color-rapping-life-style of
Black folk

We believe that art can breathe
life and life is what we are about. We
create positive-life-images for
positive Black folk."

Nelson Stevens, Afro-Cobra Member
(from *Black Artists on Art*, volume 2)

"Black art is that art which has a particular form that is recognized as 'BLACK'—regardless of content."

Jacob Lawrence
(from *The Art Gallery Magazine*, April 1970)

"...what then separates the Black American artist from the white American artist? Little, save that which separates one artist from another artist—his time and place of birth, his genetic heritage, his talent, education and training, his unique experience in maturing, his interaction with society, and society's response to him. All these factors are influenced by the fact that the individual artist is Black, but they would pertain if the artist were female rather than male, ... The question 'What is Black Art?' is political rather than aesthetic. 'Black Art' is a convenient term used to identify the product of artists who happen to be Black at a time when political and social pressures force established American institutions to recognize the achievements of the Black."

Elsa Honig Fine
(from *The Afro-American Artist*)



The Cotton Picker—ROBERT GWATHMEY



Negro Boy—HALE WOODRUFF

Head of a Man—CHARLES WHITE



War—ROMARE BEARDEN



The Argument 1940—ARCHIBALD J. MOTLEY, JR.



Little Brown Girl—LAURA WHEELER WARING



Going to Church—WILLIAM H. JOHNSON



Flight Into Egypt 1916—HENRY O. TANNER

CATALOG OF THE COLLECTION

Catalog of the Collection

Dimensions are in inches; height precedes width.

*Asterisk * indicates works selected by members of the Anacostia Neighborhood
Museum staff for exhibition there from January 20 to May 6, 1974.*



The livingroom wall of the Barnett-Aden Gallery as it appears today



1

*ALICE STANLEY ACHESON

Walking Home, Laytonsville, Maryland
Oil on board, 16½ x 19



2

CHARLES ALSTON

Magic and Medicine 1935

Oil, 23¼ and 33¼



3

*FRANK ALSTON, JR.

The President's House (Howard University)

Oil, 18 x 24



4

*EDWARD M. BANNISTER

Landscape 1879

Oil, 5½ x 10½



5

*EDWARD M. BANNISTER

Landscape

Watercolor, 15½ x 19

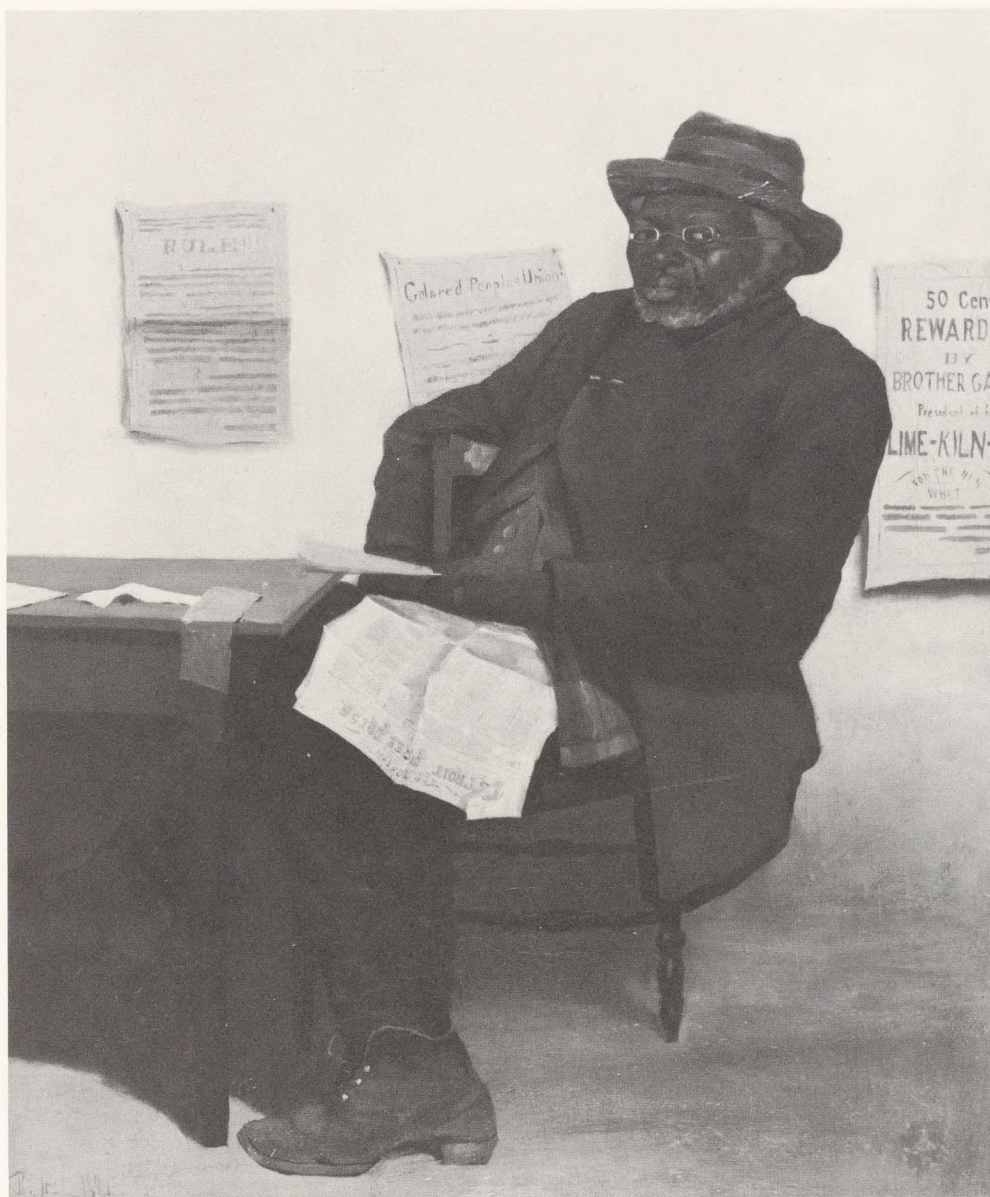


6

*JAMES MACDONALD BARNSELY

Paris Evening 1883

25½ x 34½

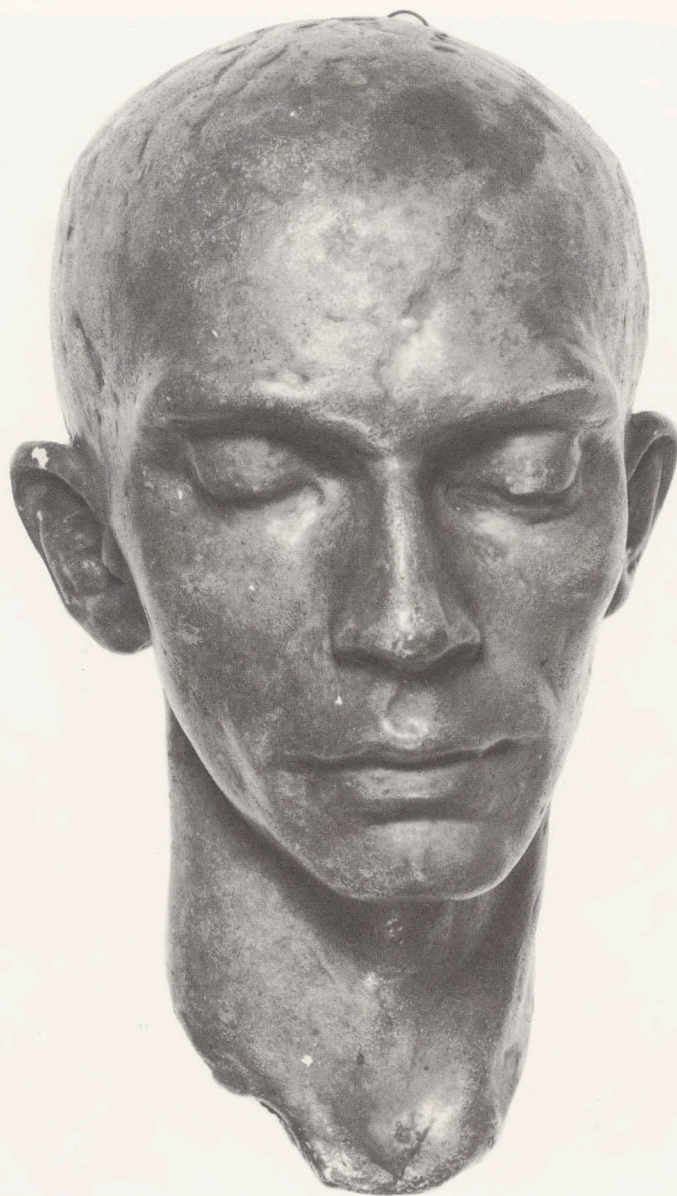


7

* _____ BARSE, JR.

Brother Gardner 1881

Oil, 38½ x 33¼

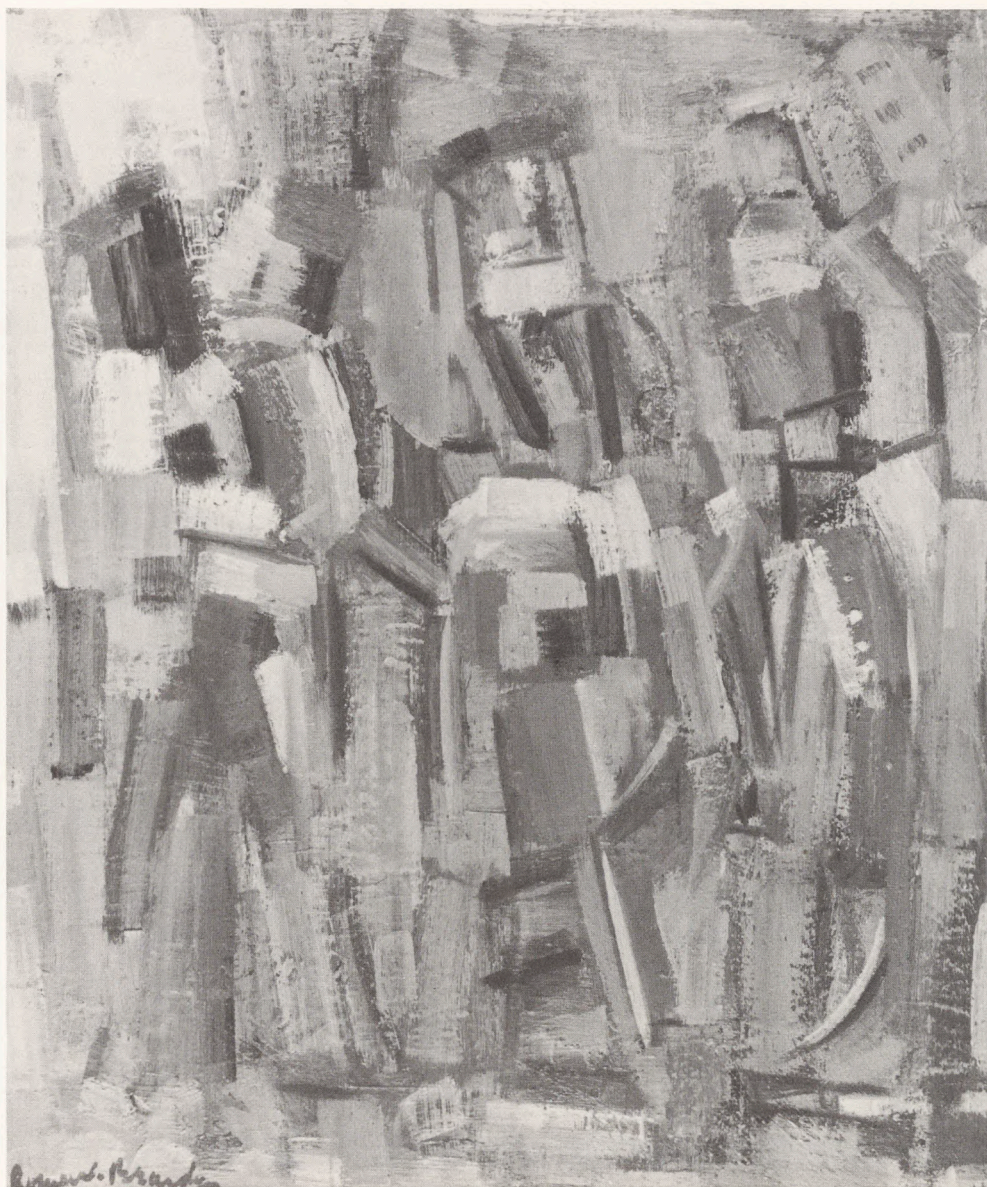


8

*RICHMOND BARTHÉ

Head of a Dancer (Harald Kreutzberg)

Plaster casting, 8 x 14

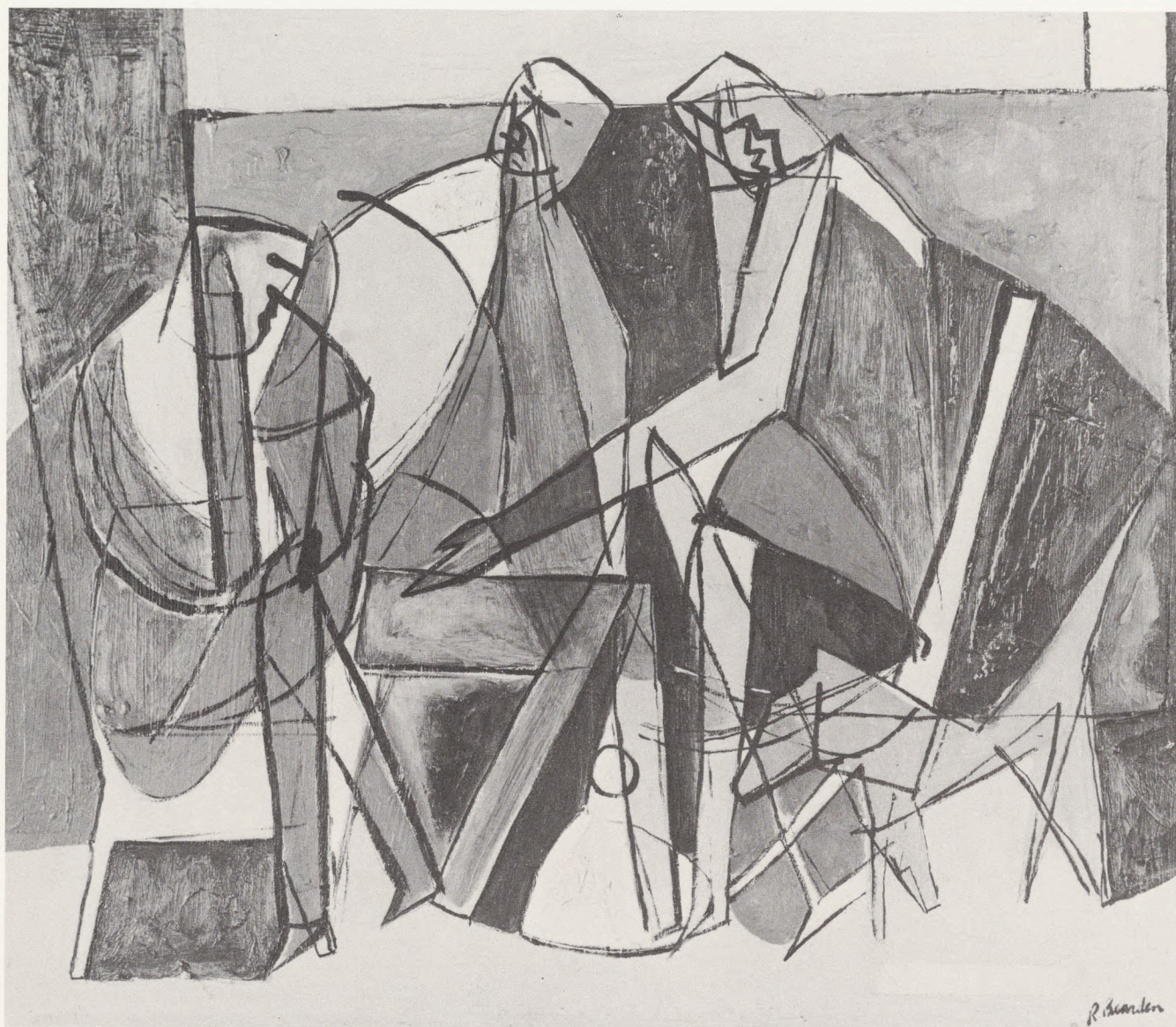


9

*ROMARE BEARDEN

A Walk in Paradise Gardens 1955

Oil on masonite, 33½ x 29¼



10

*ROMARE BEARDEN

Poor Thirsty Souls 1946
Oil on masonite, 26 $\frac{3}{4}$ x 30 $\frac{1}{4}$



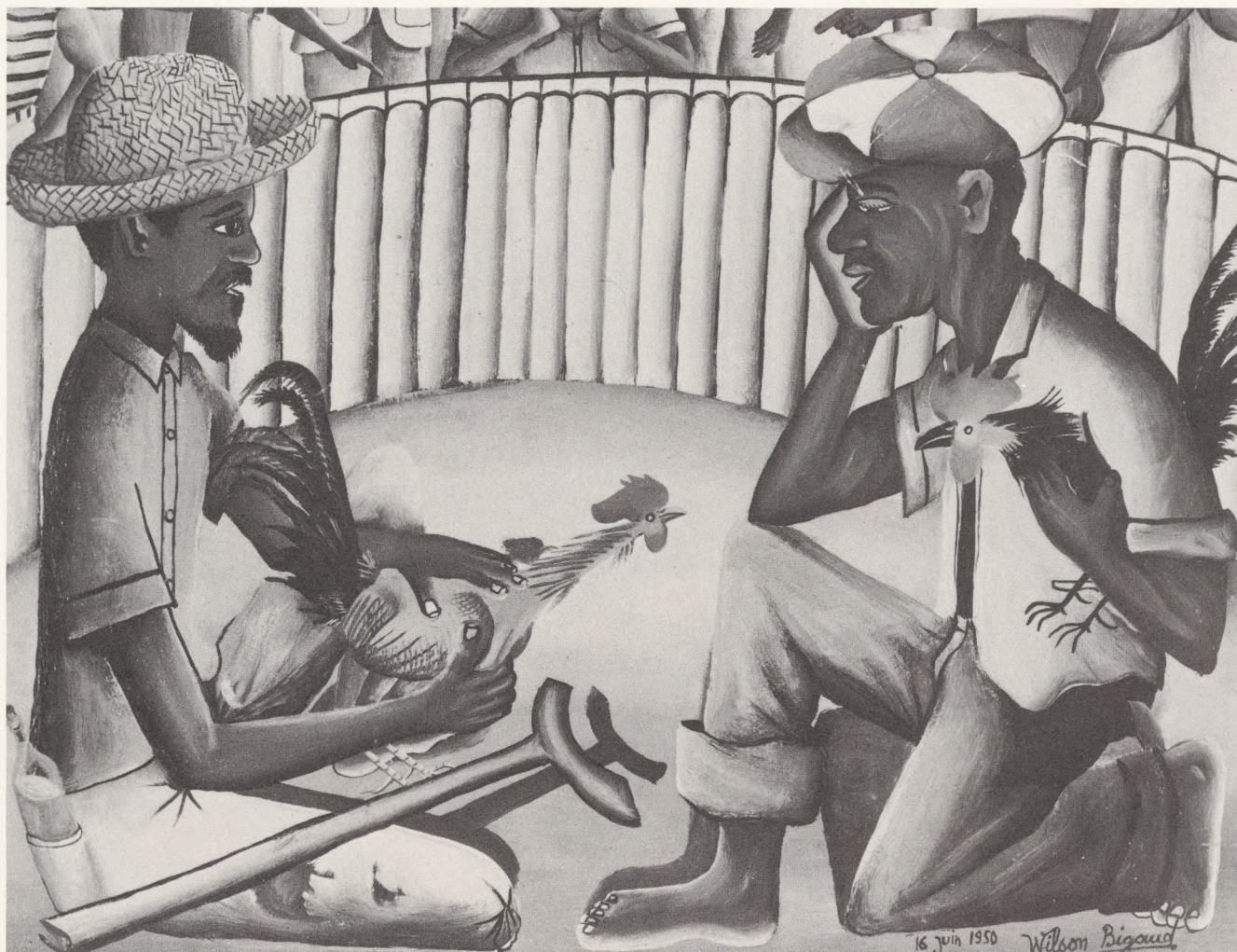
11

*ROMARE BEARDEN

War

Lithograph, 28 x 32

43

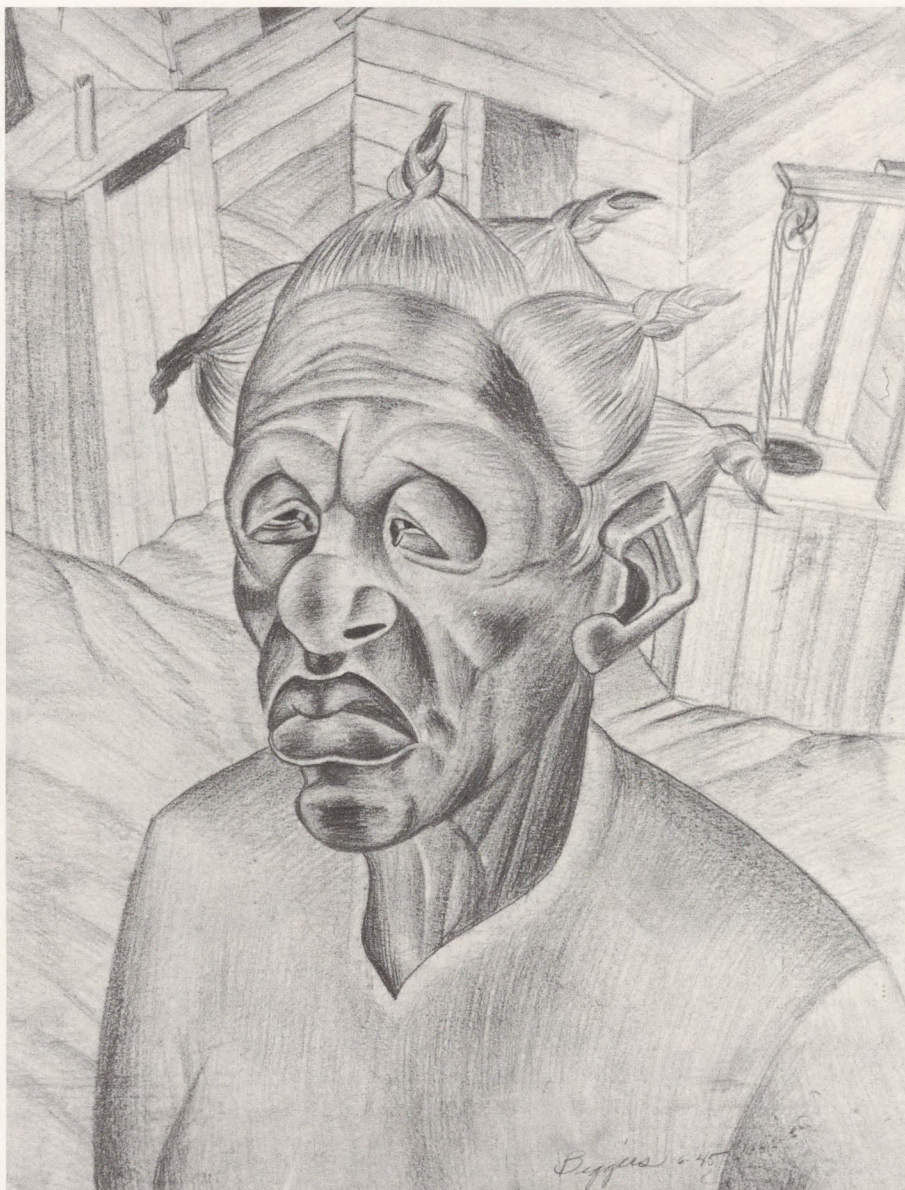


12

*WILSON BIGAUD

Cockfight 1950

Oil on masonite, 16¾ x 20½

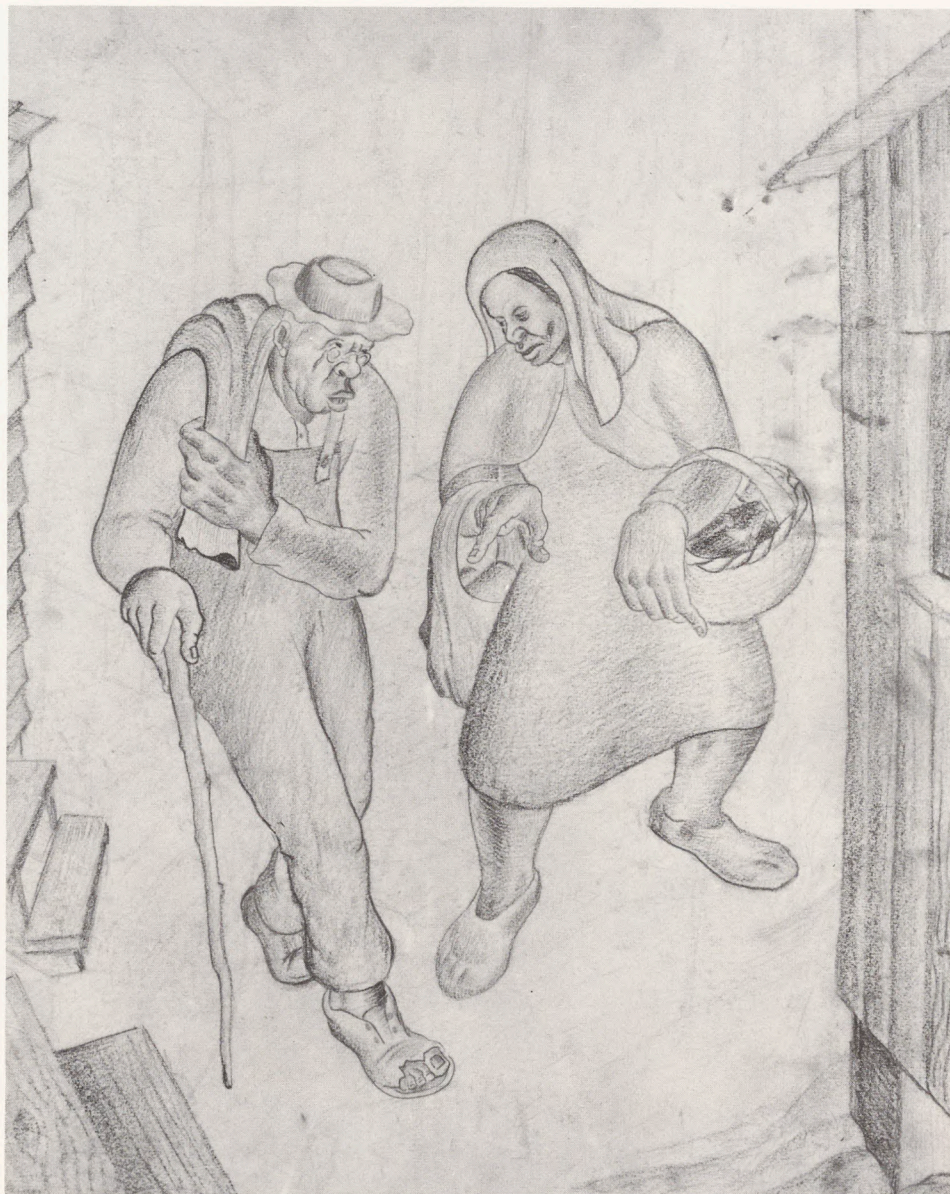


13

*JOHN BIGGERS

Manda

Pencil on board, 37 x 30½



14

*JOHN BIGGERS

Sharecroppers

Pencil on board, 36 x 31



15

*TEODORO RAMOS BLANCO

Guitar Player

Glazed clay, 7¼ x 5½



16

AARON BOHROD

New Orleans Street Scene 1937

Oil, 36 x 42

48



17

*MIMI DUBOIS BOLTON

High Noon

Oil on canvas, 36 x 40



18

*DONALD A. BROWN

Five Figures
Print, 20 x 18½

50



19

*SAMUEL J. BROWN

The Twins 1945
Watercolor, 38½ x 30½

51



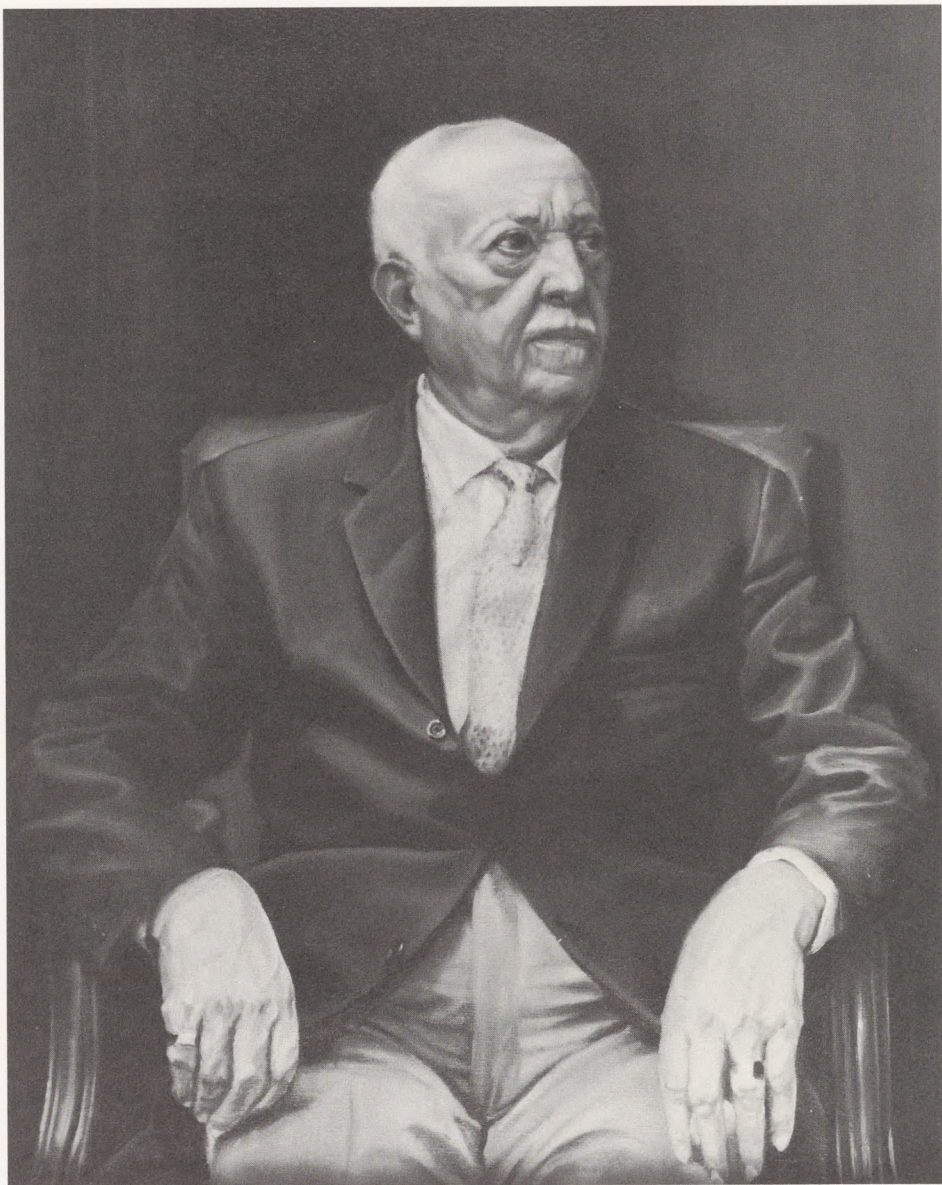
20

WILLIAM CALFEE

Girl in a Swing 1948

Oil, 32½ x 26

52

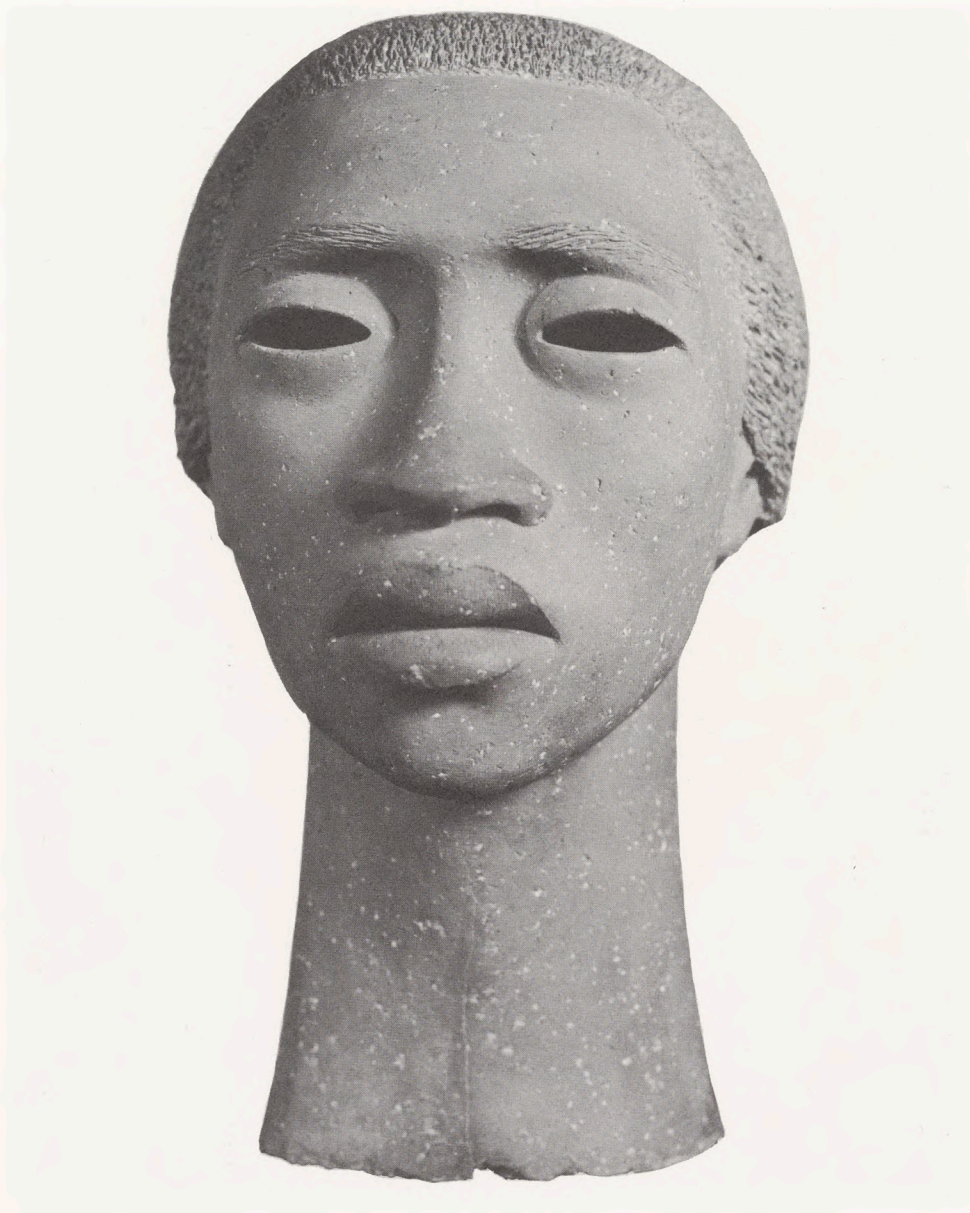


21

°FREDERICK CAMPBELL

Portrait of Mr. James V. Herring
Oil, 36 x 30¼

53



22

*ELIZABETH CATLETT

Negro Woman
Terra cotta, 13 x 8

54



23

*ELIZABETH CATLETT

Pensive Portrait 1945
Oil on masonite, 16 x 16 $\frac{3}{4}$

55



24

ELIZABETH CATLETT

Working Woman 1947

Oil, 28½ x 21½

56



25

*EBEN COMINS

Portrait of a Negro Soldier 1919

Oil on canvas, 48 x 40

57



26

*TONY CORNETTI

Negro Woman 1943

Oil on canvas, 11 x 9



27

*ELDZIER CORTOR

Eva

Oil, 13 x 11

59



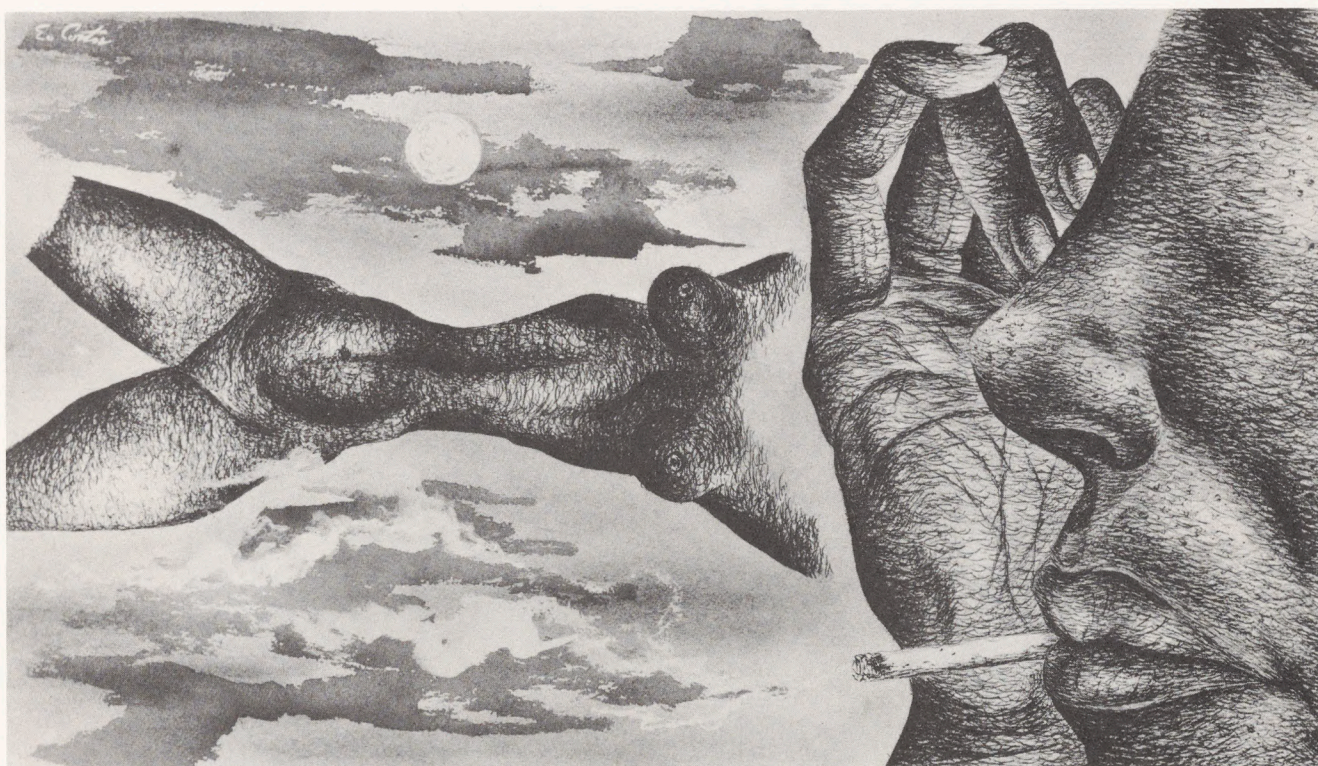
28

*ELDZIER CORTOR

Man Smoking 1940

Oil, 34½ x 28½

60



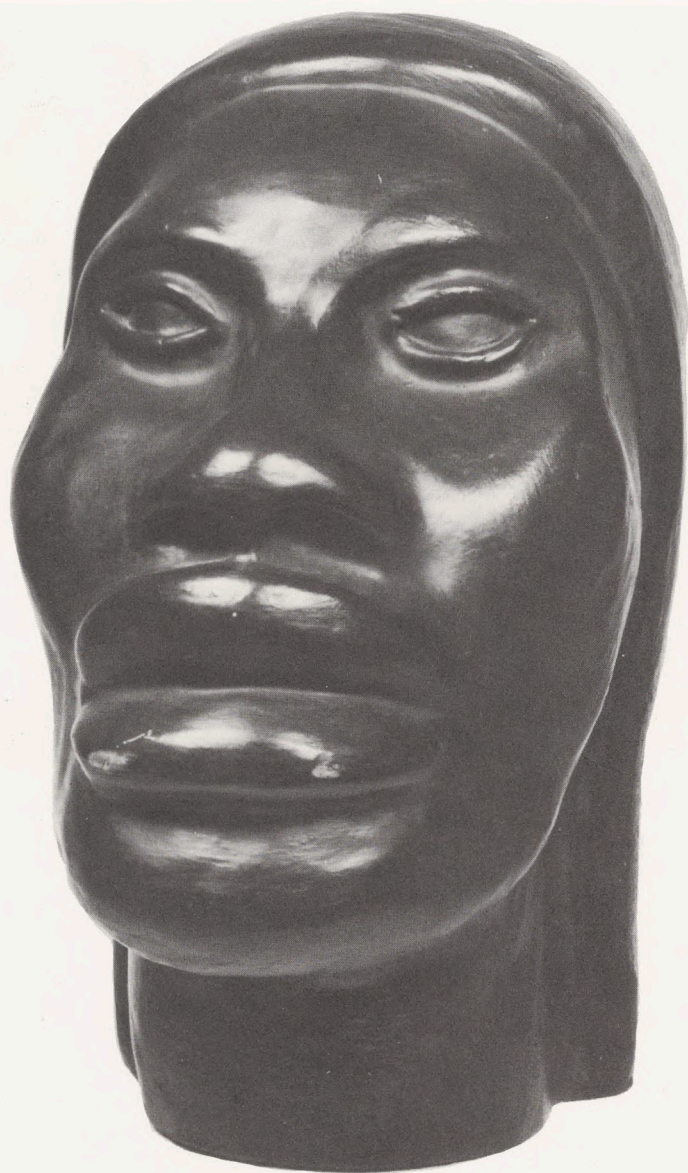
29

*ELDZIER CORTOR

Head and Torso

Pen and ink watercolor, 17 x 25

61



30

*HAROLD COUSINS

Mamloi

Plaster cast, 9 x 7½

62

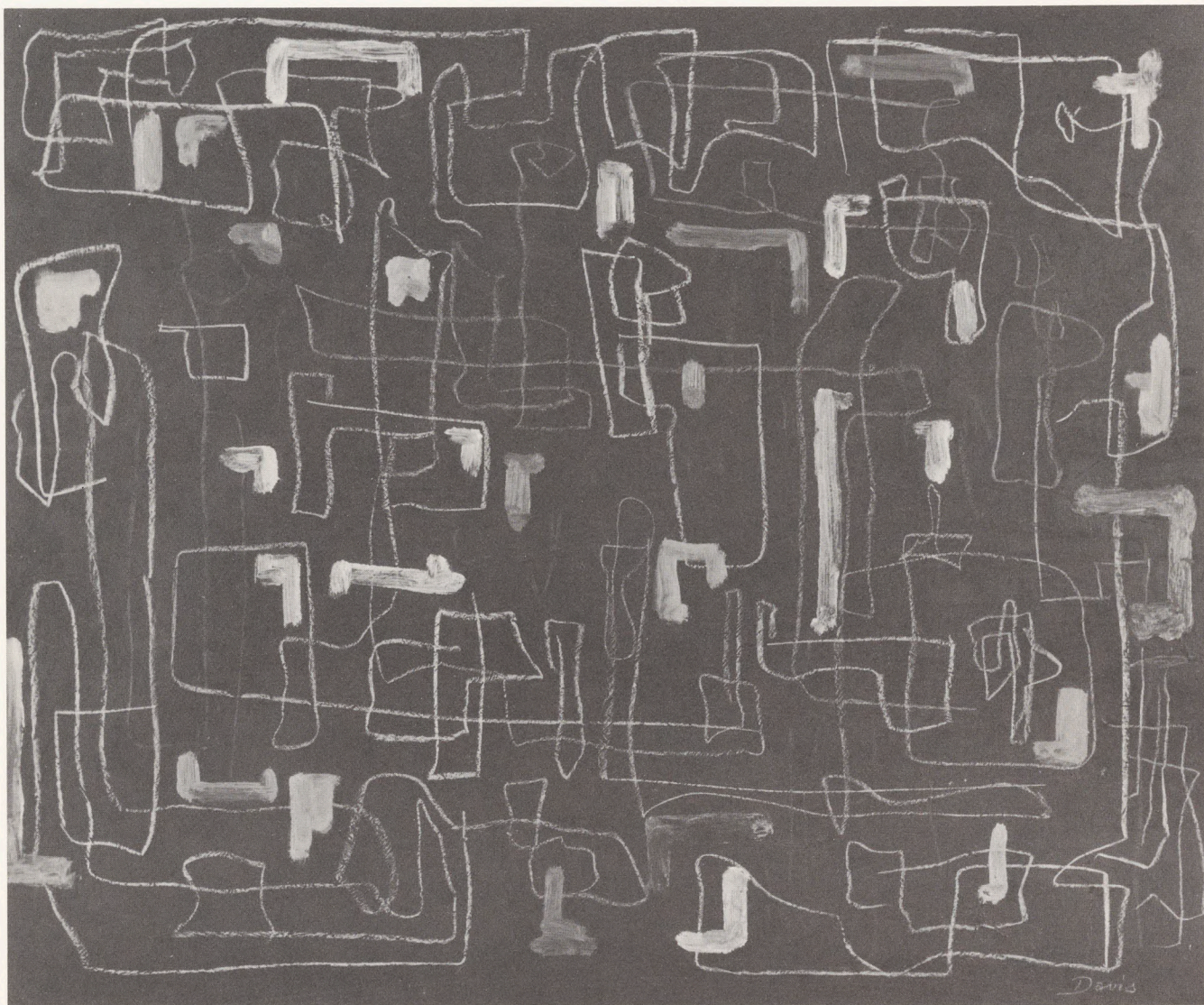


31

*BERNICE CROSS

In the Room

Oil on canvas, 40 $\frac{5}{8}$ x 34 $\frac{3}{4}$



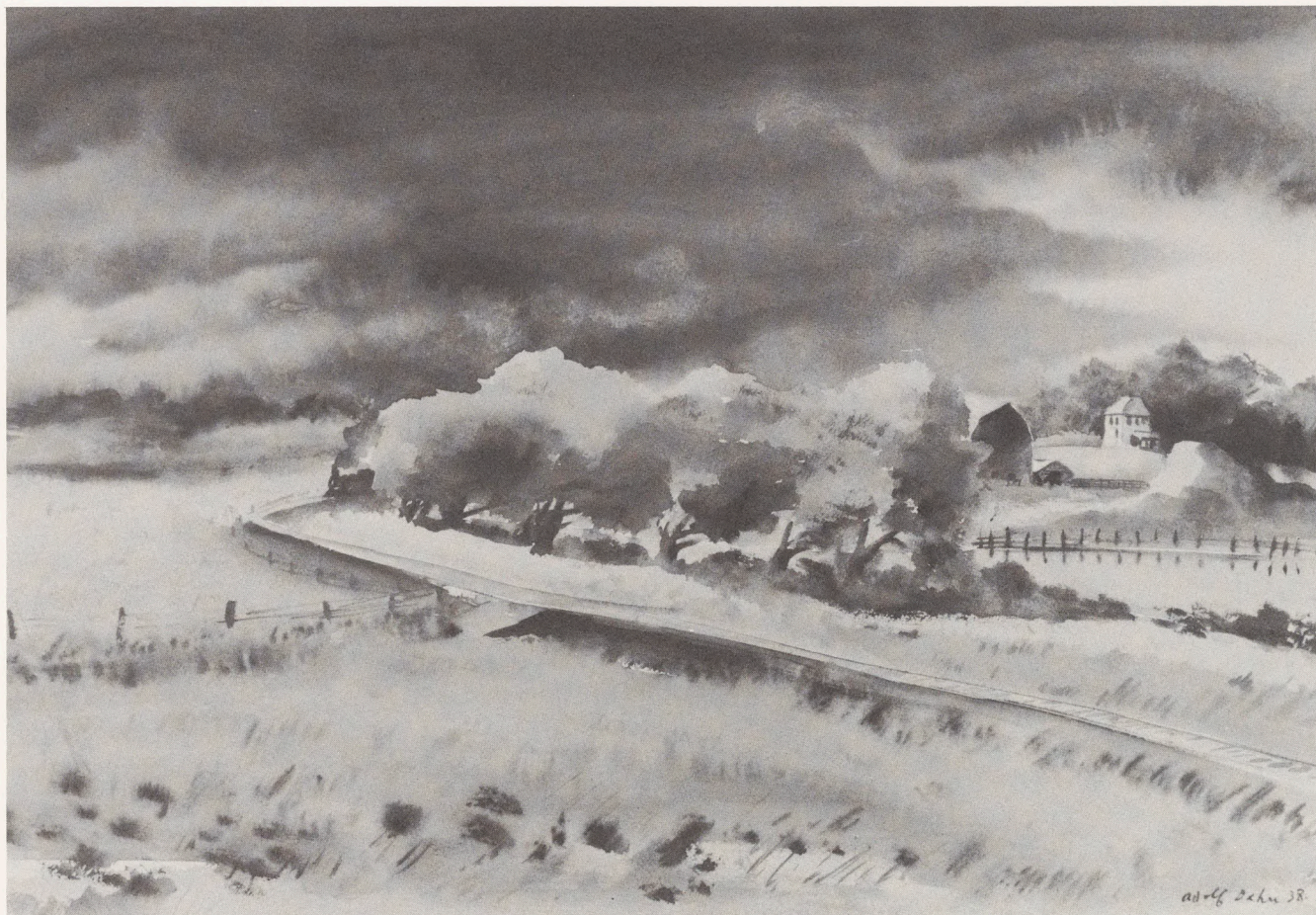
32

GENE DAVIS

Lines and Shapes

Mixed media, 23½ x 27½

64



33

ADOLF DEHN

After the Storm 1938

Watercolor, 22 x 29

65



34

RICHARD DEMPSEY

Southern Schools 1945

Oil, 24¼ x 29½

66



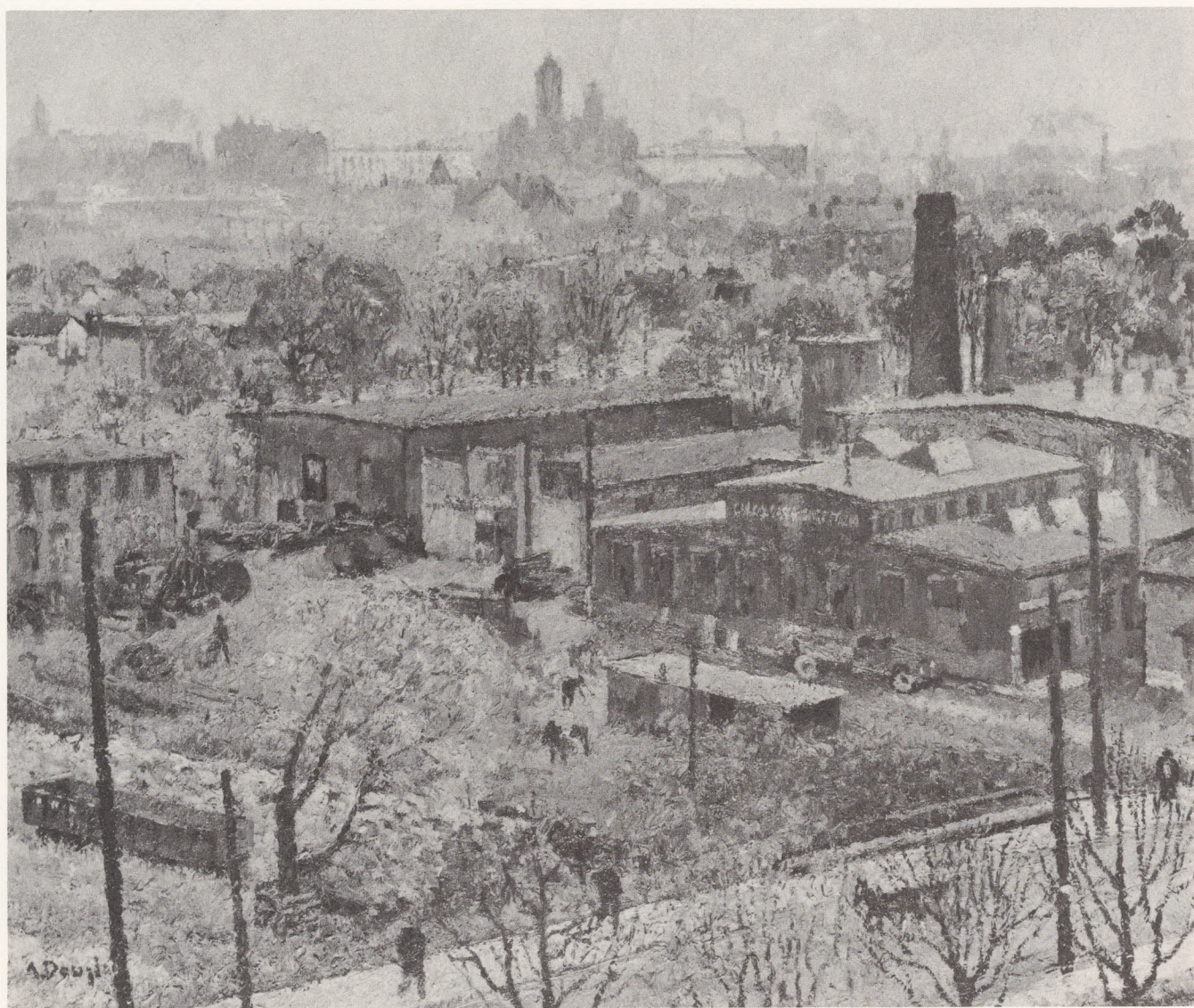
35

*AARON DOUGLAS

Alta

Oil, 27 $\frac{1}{4}$ x 24 $\frac{3}{4}$

67



36

AARON DOUGLAS

Nashville 1938

Oil, 24 $\frac{3}{4}$ x 28 $\frac{3}{4}$

68



37

*DAVID C. DRISKELL

Tondo

Oil on canvas, 36 x 24



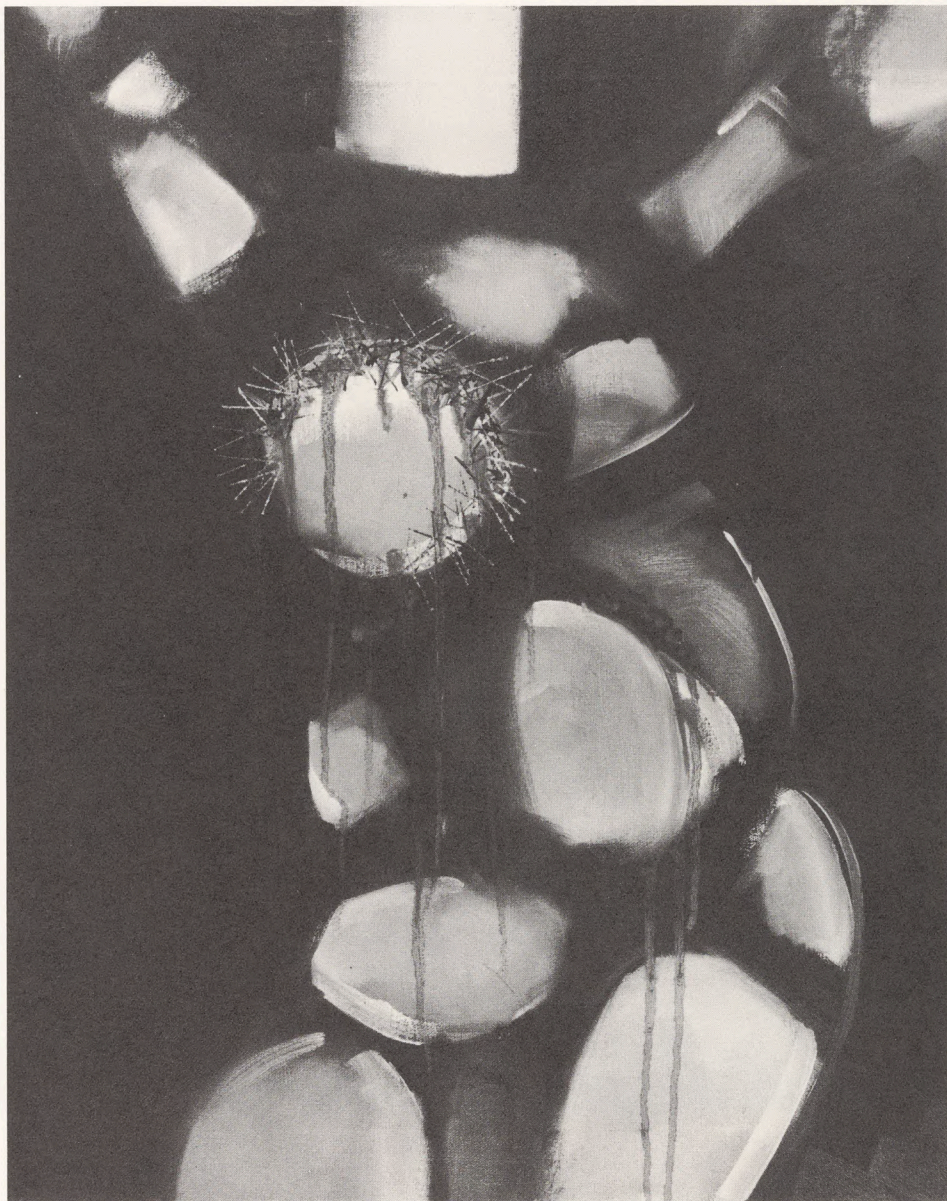
38

*AUGUSTUS DUNBIER

Negro Woman 1934

Oil, 29 x 25

70



39

*ADOLPHUS EALEY

Crucifixion 1969
Oil on canvas, 24 x 20

71



40

*ADOLPHUS EALEY

Meditation

Oil, 16½ x 16

72



41

*ADOLPHUS EALEY

Spring Forest
Watercolor, 8 x 10

73



42

*ADOLPHUS EALEY

Three Old Women

Oil, 33½ x 32½

74



43

*D. M. FAGOG

African Family

Etching, 19 x 11

75



44

*JOHN FARRAR

Checker Players

Oil on canvas, 30 $\frac{7}{8}$ x 34 $\frac{3}{4}$

76



45

*JOHN FARRAR

The Couple 1947
Oil on canvas, 33 x 39

77

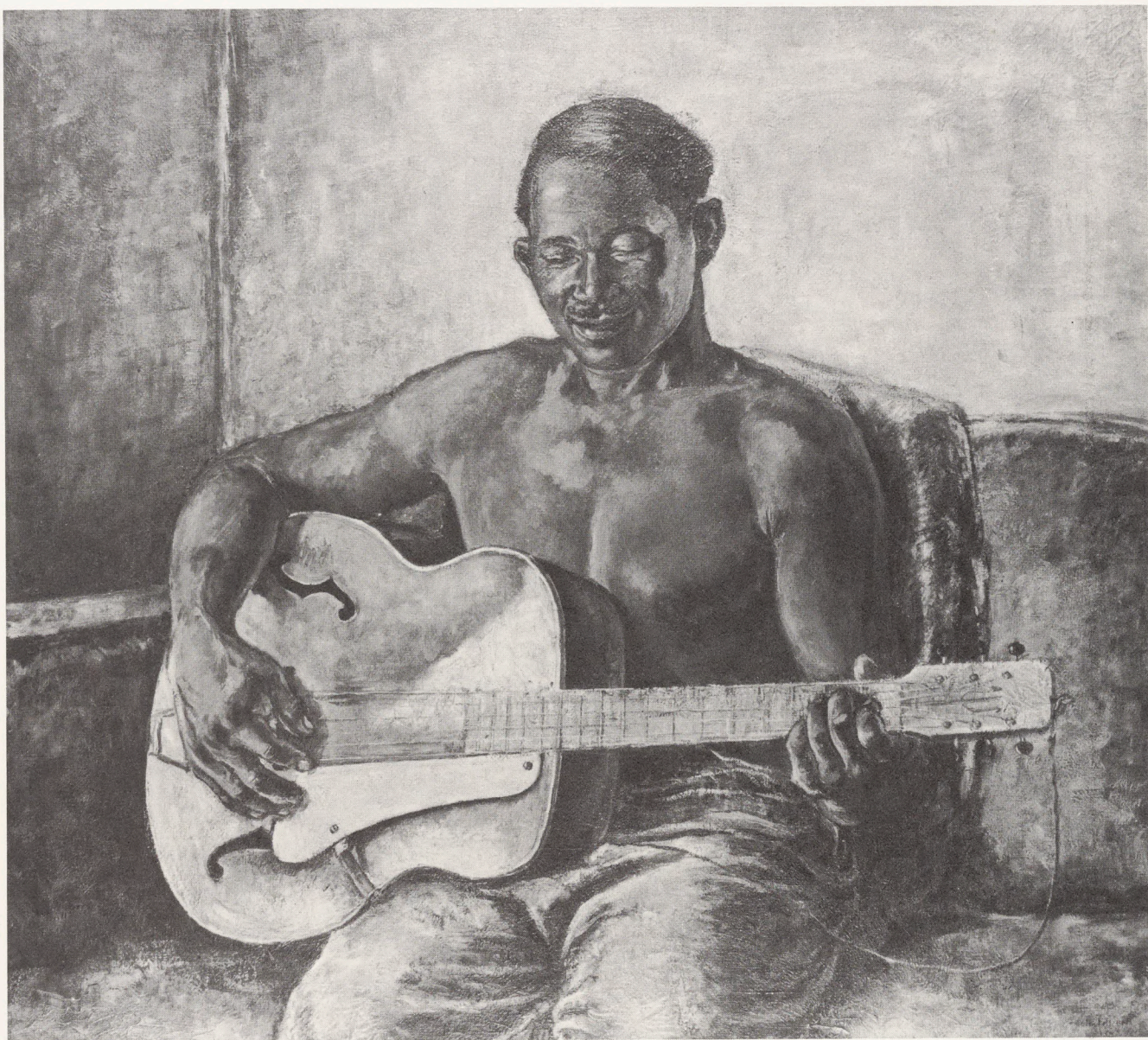


46

*JOHN FARRAR

Grocery Boy 1947
Oil on canvas, 21 $\frac{5}{8}$ x 27 $\frac{1}{8}$

78



47

JOHN FARRAR

Guitar Player 1944

Oil, 36¼ x 40

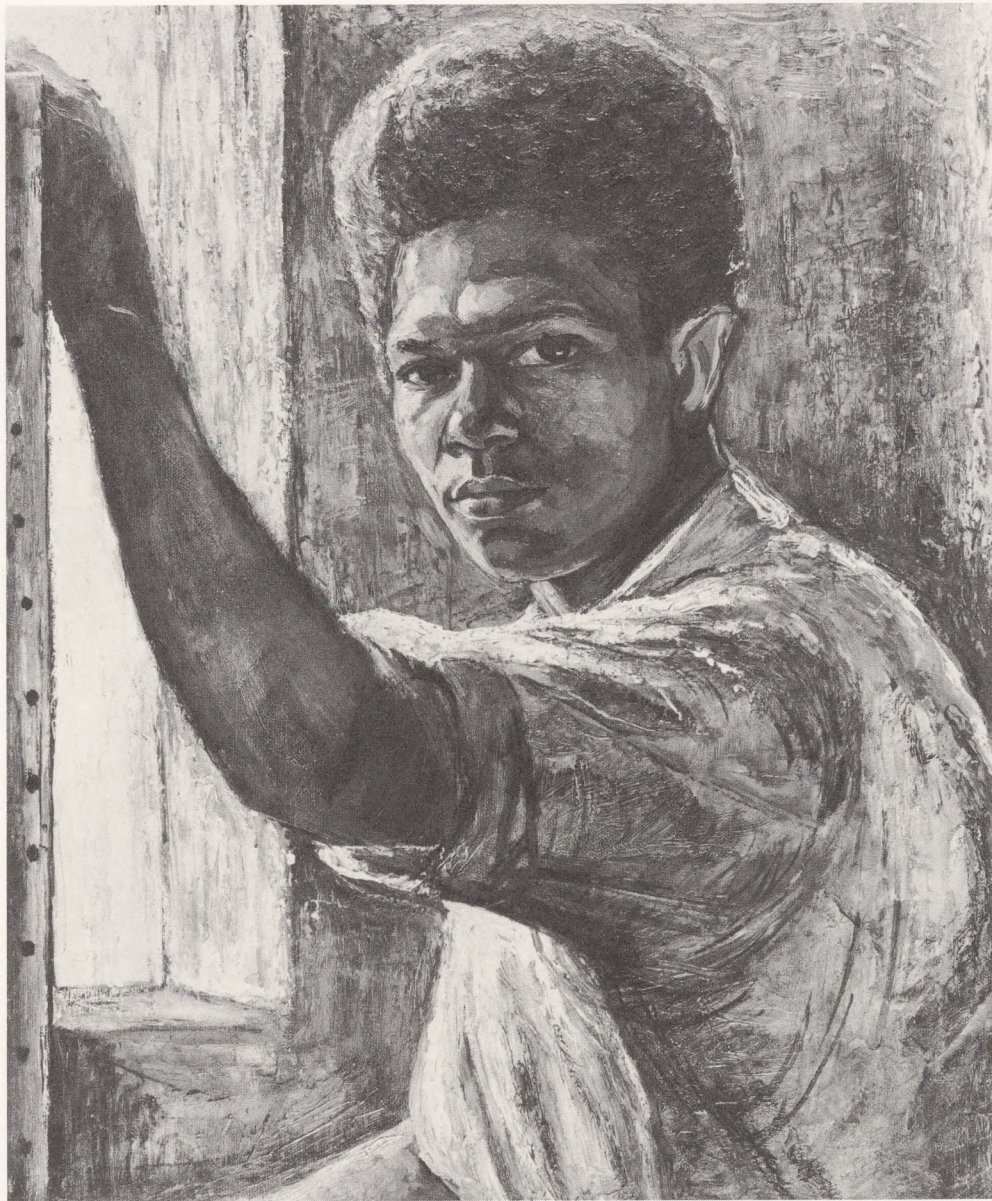


48

*JOHN FARRAR

Mrs. Mitchell 1944
Oil on canvas, 38¼ x 30

80



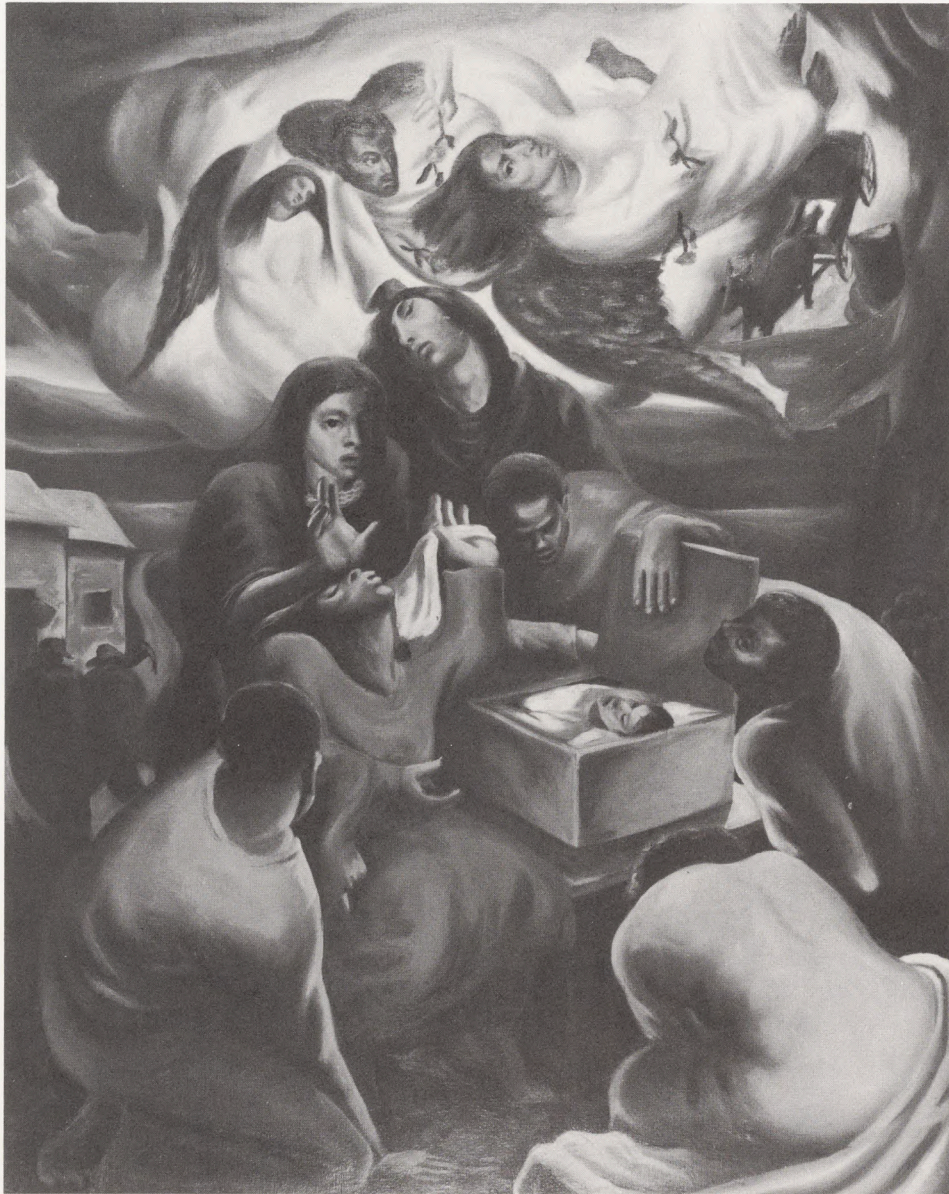
49

*JOHN FARRAR

Self Portrait

Oil on canvas, 27½ x 23½

81



50

*FREDERICK FLEMISTER

The Mourners
Oil on canvas, 42 x 34

82



51

*FREDERICK FLEMISTER

Self Portrait 1941

Oil on canvas, 33¼ x 27½

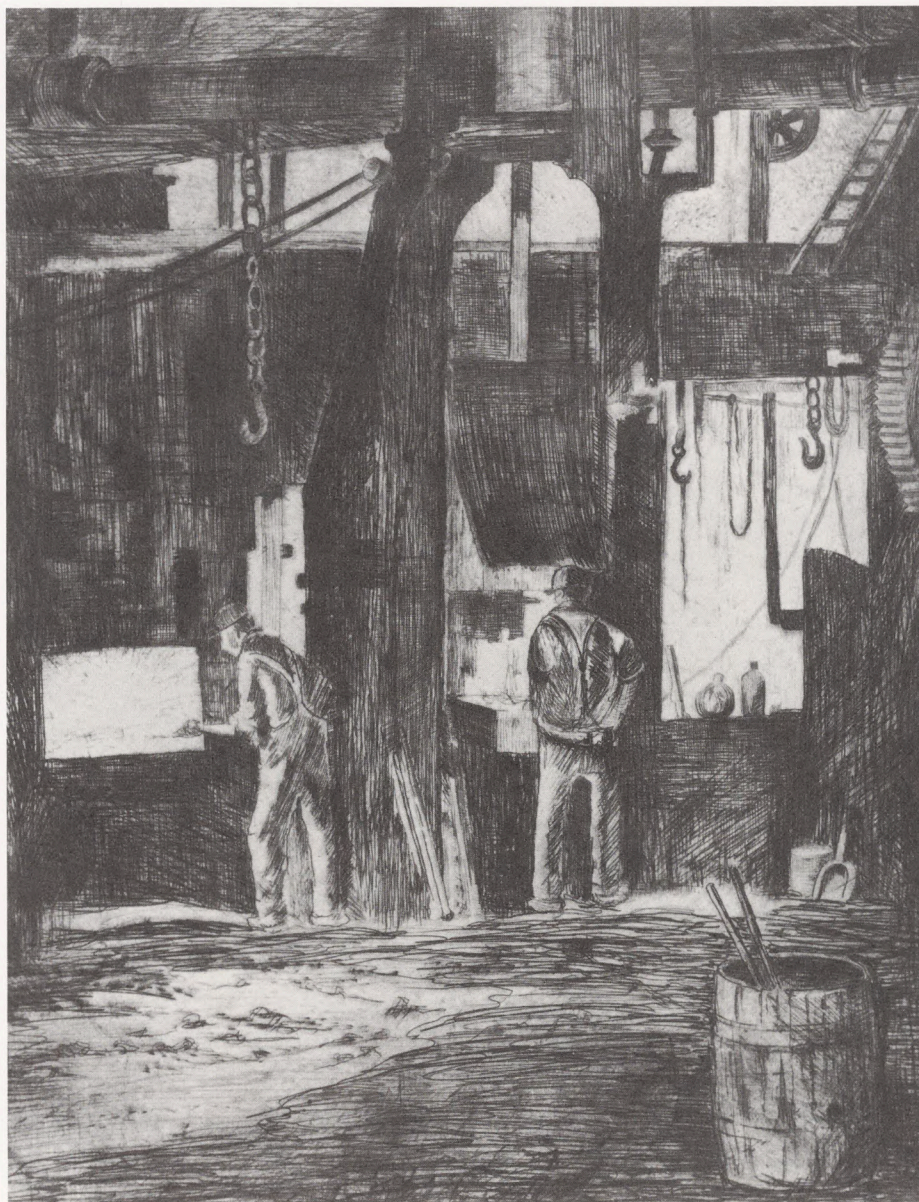


52

*CLARE FONTANINI

Head of Christ
Marble, 11 x 5

84



53

ALLAN FREELON

Drop Forge
Etching, 21 x 16 $\frac{1}{8}$

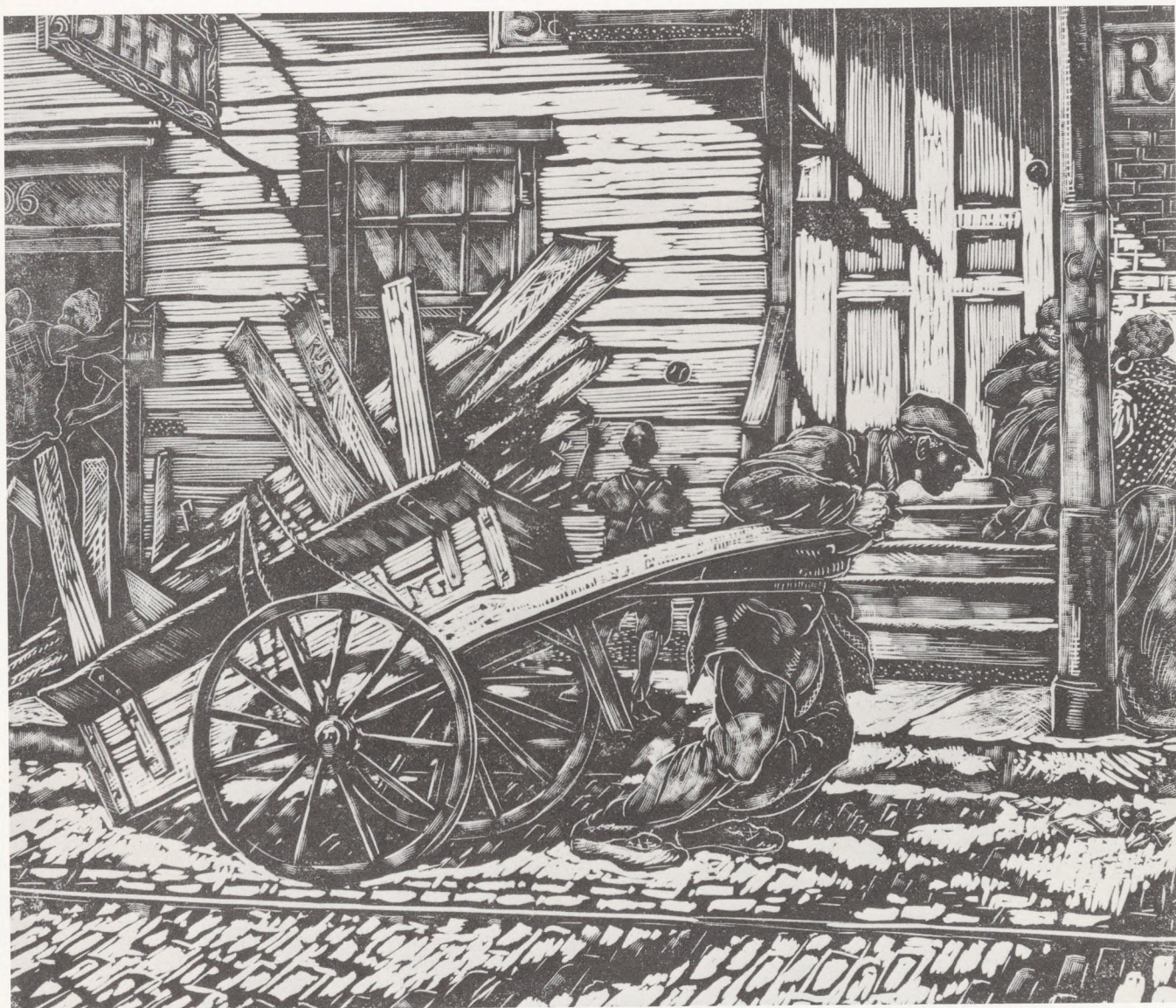


54

JACQUES GABRIEL

Tête d'un Homme

Oil, 30 x 30



55

*MICHAEL J. GALLAGHER

The Wood Gatherer
Woodcut, 15 x 16

87



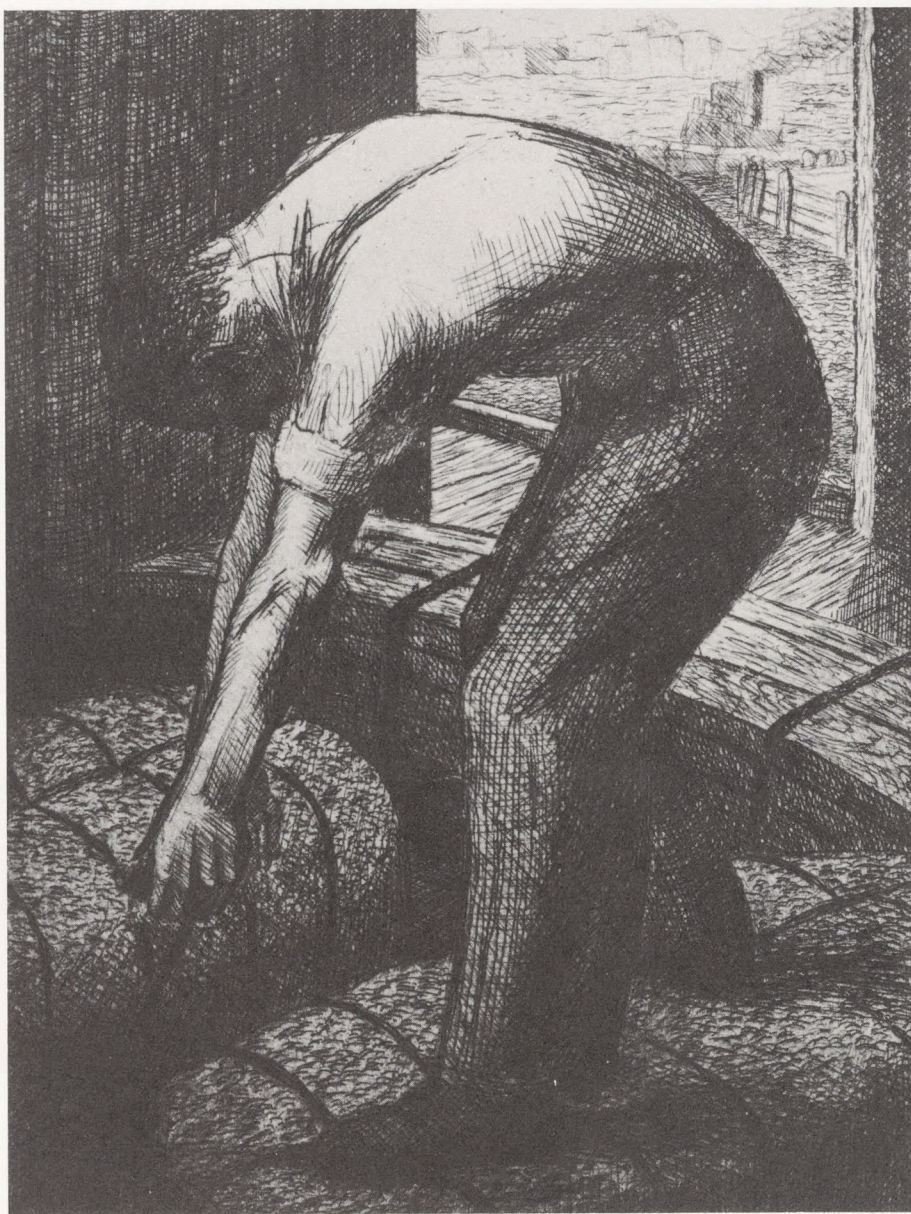
56

*ROBERT GATES

Abstraction

Oil, 30 x 48

88



57

*R. GRAVES

Warehouse, East River
Etching, 14 x 11½



58

*ROBERT GWATHMEY

The Cotton Picker

Oil, 16¼ x 19½

90

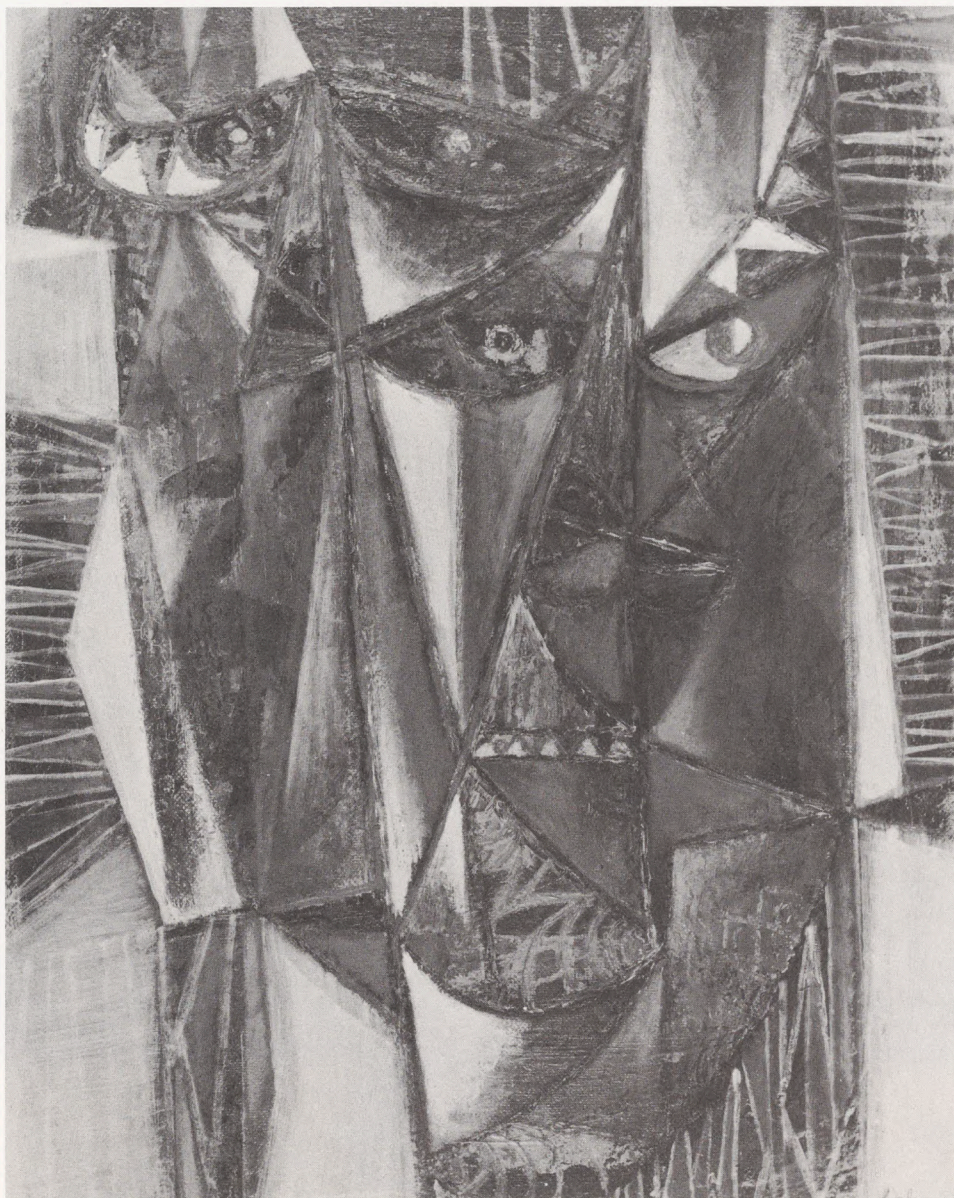


59

*JAMES V. HERRING

Trees 1956
Woodcut, 21 x 11

91



60

*HARLAN JACKSON

The Flight of the Eyes 1951

Oil on masonite, 40 x 32



61

*MALVIN GRAY JOHNSON

Turkeys at Roost
Watercolor, 25 x 20



62

*WILLIAM H. JOHNSON

Chalets

Serigraph, 17 x 22

94



63

*WILLIAM H. JOHNSON

Farmer and Wife
Blockprint, 18½ x 22

95



64

*WILLIAM H. JOHNSON

Going to Church
Serigraph, 23 x 26³/₄



65

*WILLIAM H. JOHNSON

Three Girls Playing
Watercolor, 20³/₄ x 16⁷/₈



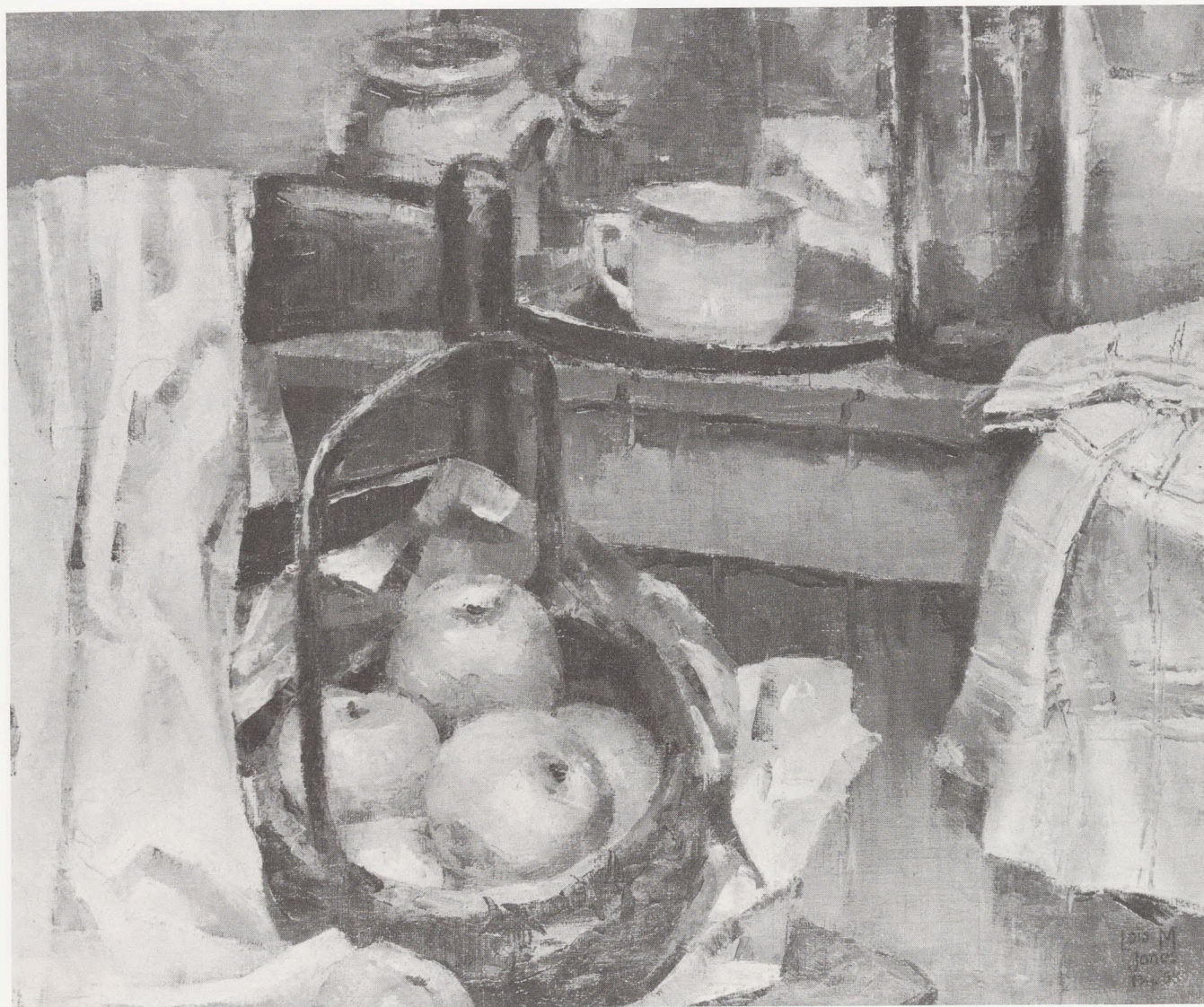
66

*LOIS MAILOU JONES

Grand Bois d'Illet 1953

Watercolor, 26 x 32

On loan from the artist



67

*LOIS MAILOU JONES

Green Apples

Oil on canvas, 27 $\frac{3}{4}$ x 32



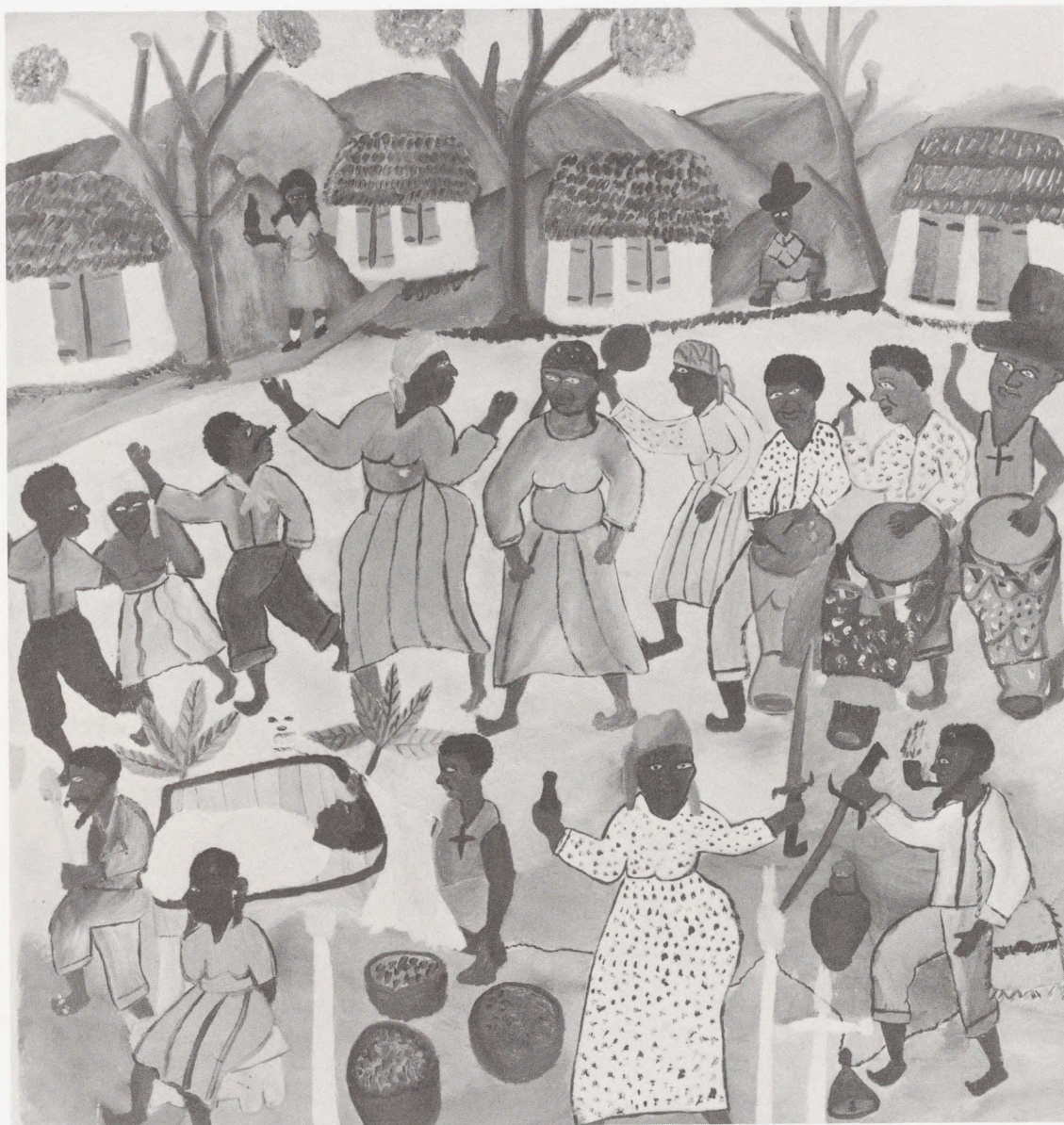
68

*LOIS MAILOU JONES

Sunflowers

Oil, 15½ x 19½

100



69

*JASMIN JOSEPH

Funerailles

Oil, 27 x 25 $\frac{1}{8}$

101



70

*JACOB KAINEN

Across the Lake

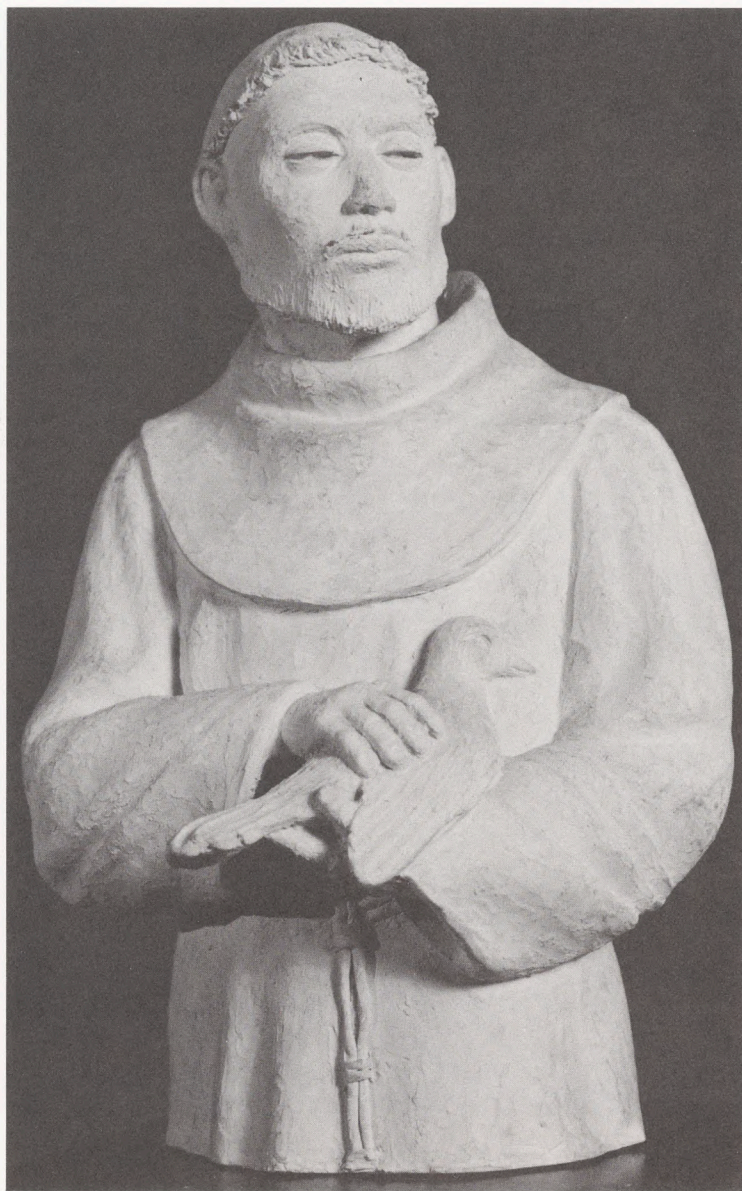
Oil on masonite, 13 $\frac{1}{8}$ x 15 $\frac{1}{4}$



71

°JACOB KAINEN

Abstraction
Oil, 21 x 27



72

*JOSEPH KERSEY

St. Francis and the Bird
Terra cotta, 13 x 7

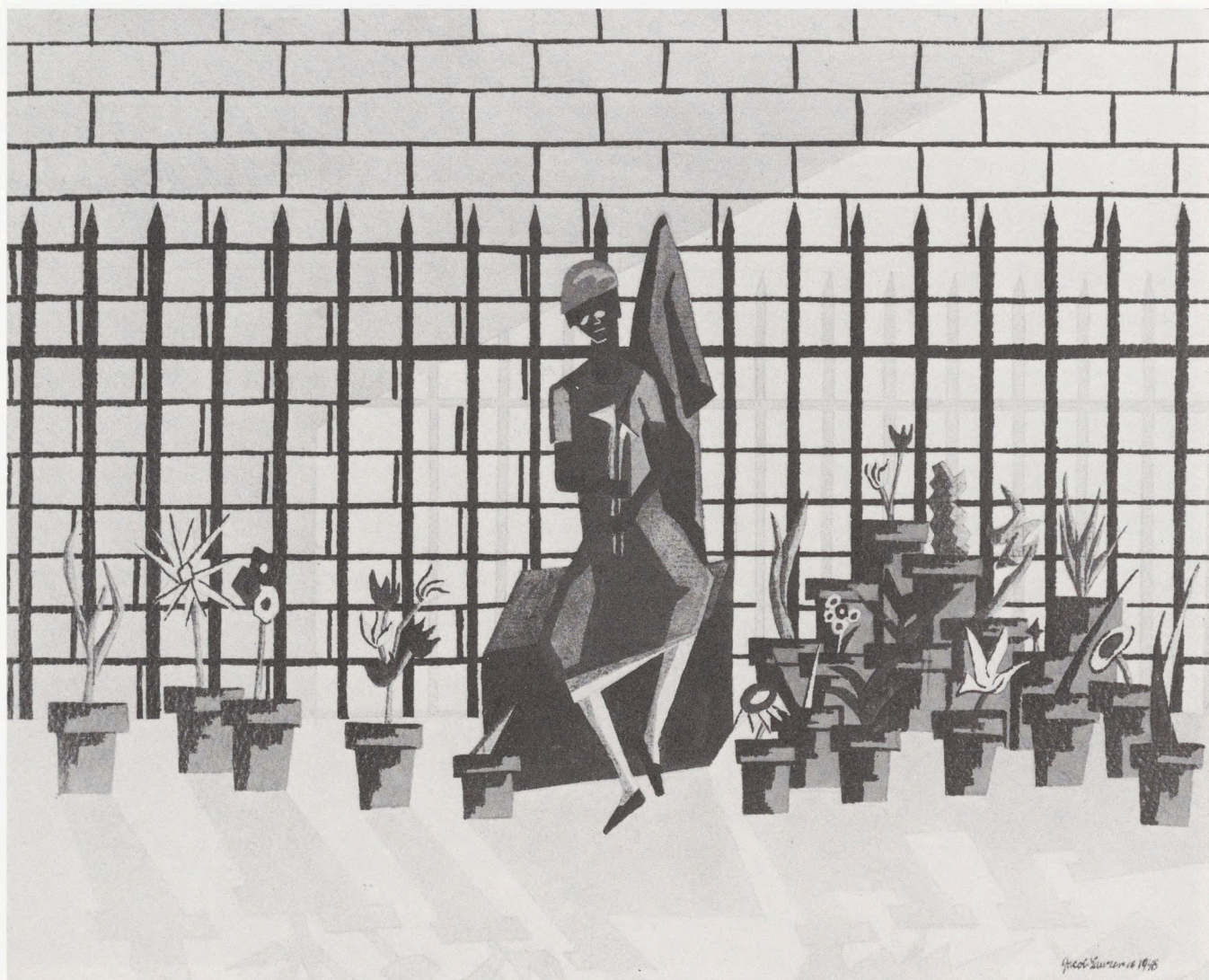


73

*JOSEPH LASKER

Harlem Gothic

Oil, 32½ x 38



74

*JACOB LAWRENCE

Blind Flower Vendor 1946

Watercolor, 29½ x 35½



75

*HUGHIE LEE-SMITH

Hanging Cloth 1954

Oil, 21 x 15



76

*NORMAN LEWIS

Study in Blue and White 1954

Oil on canvas, 51 x 41½



77

*EDWARD L. LOPER, JR.

Wind and Ashes 1938

Oil on canvas, 29½ x 36



78

HERMAN MARIL

On Detail 1942

Oil, 15½ x 19¾



79

*ARCHIBALD J. MOTLEY, JR.

The Argument 1940
Oil on masonite, 44½ x 34½



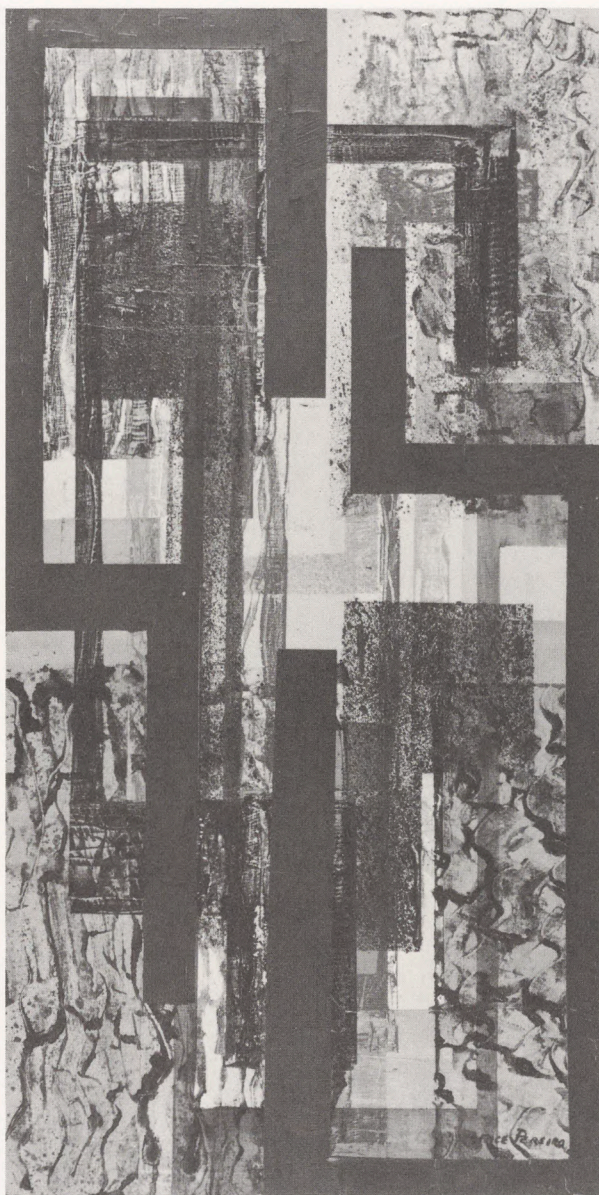
80

*ARCHIBALD J. MOTLEY, JR.

Playground

Oil on masonite, 25¼ x 29¼

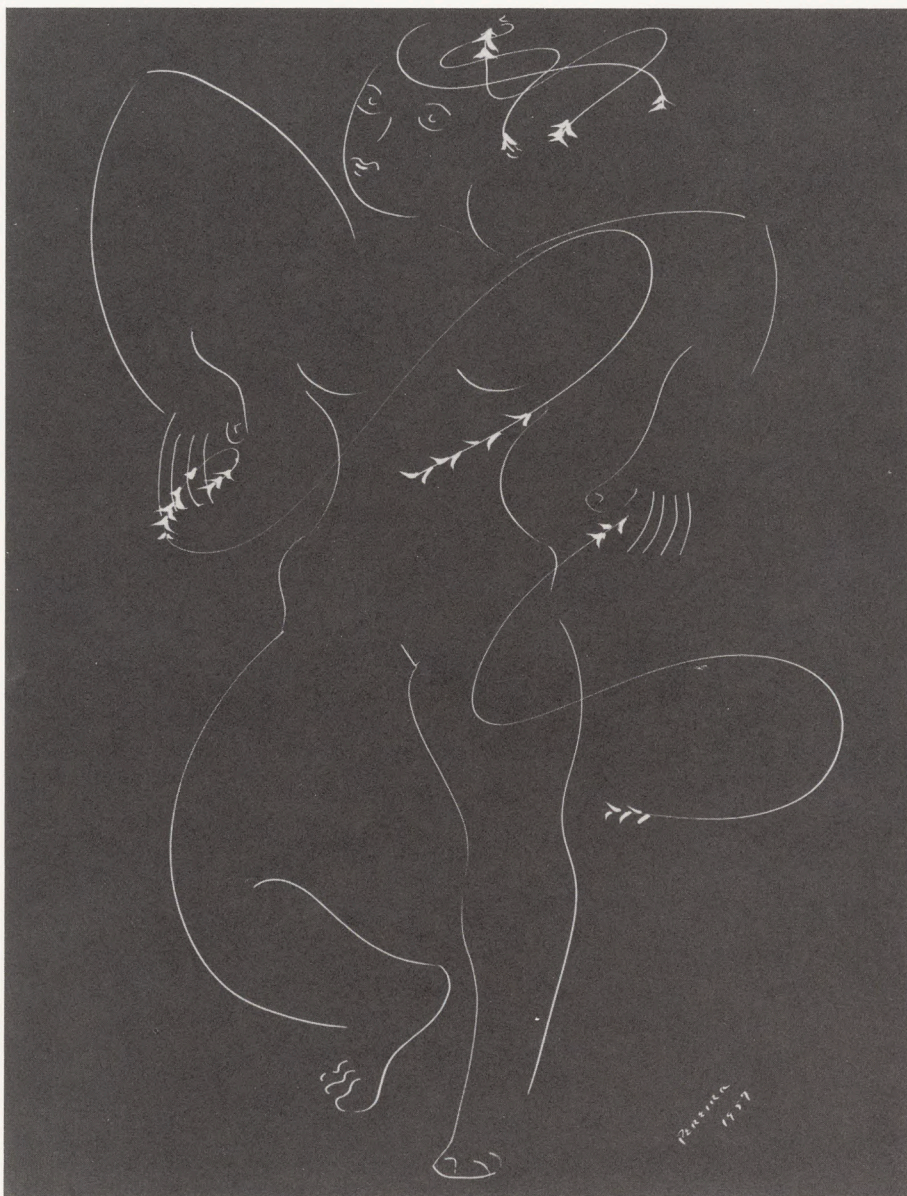
112



81

*I. RICE PEREIRA

Column of Fire 1955
Oil on canvas, 41½ x 21½

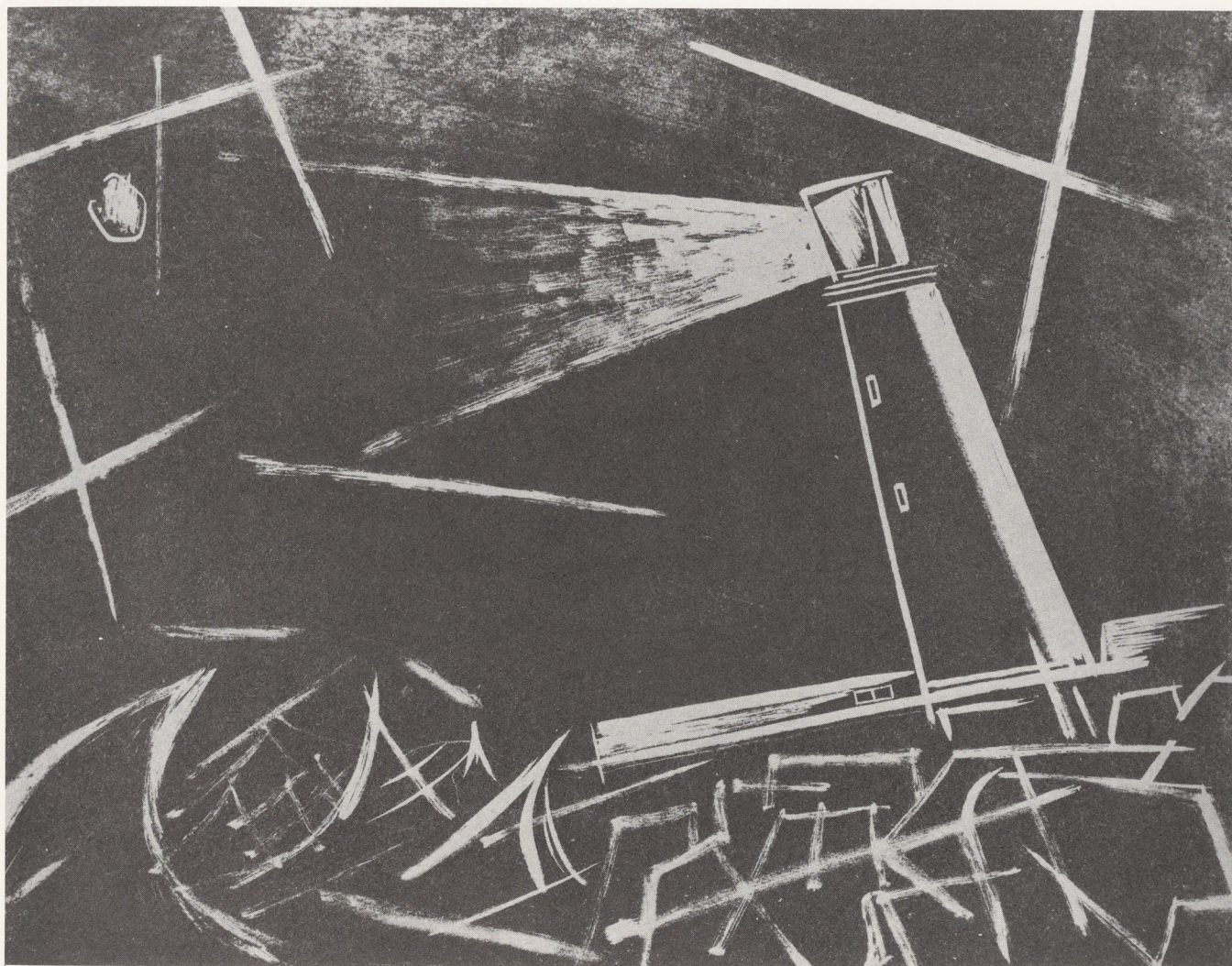


82

*I. RICE PEREIRA

The Dancer 1957
Paint on paper, 26¼ x 20⅝

114



83

*JACK PERLMUTTER

Flash Red Every Three Seconds

Block print, 16 $\frac{1}{8}$ x 15 $\frac{1}{2}$

115



84

*JACK PERLMUTTER

Scene, Charleston, South Carolina

Oil on canvas, 13 $\frac{1}{4}$ x 17 $\frac{1}{4}$



85

ROBERT PHILIPP

Still Life 1925

Oil, 22 x 28

117



86

DELILAH PIERCE

Guardian of the Shore

Oil, acrylic, 40 x 48



87

*DAN POLUMBO

South Federal Street, Chicago 1942

Watercolor, 19 x 26½



88

*JAMES A. PORTER

Man in White (Alonzo Aden)

Oil on canvas, 25 $\frac{5}{8}$ x 21 $\frac{1}{2}$

120



89

*JAMES A. PORTER

Young Negro 1929

Pastel, 25½ x 21½



90

* _____ ROBINSON

Granny
Oil, 13¼ x 11¼

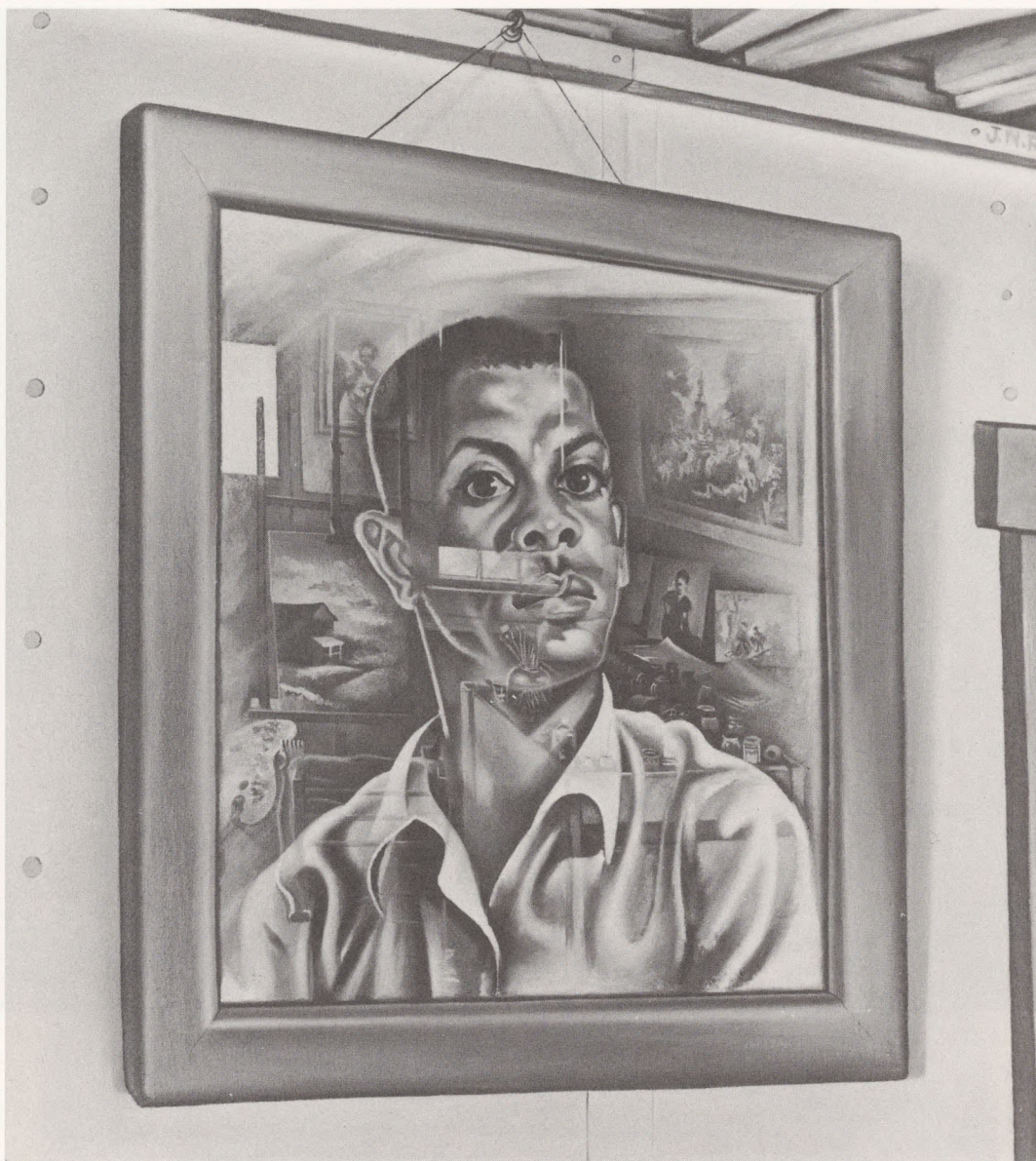


91

*JOHN ROBINSON

First Gallery
Oil, 22¾ x 28½

123



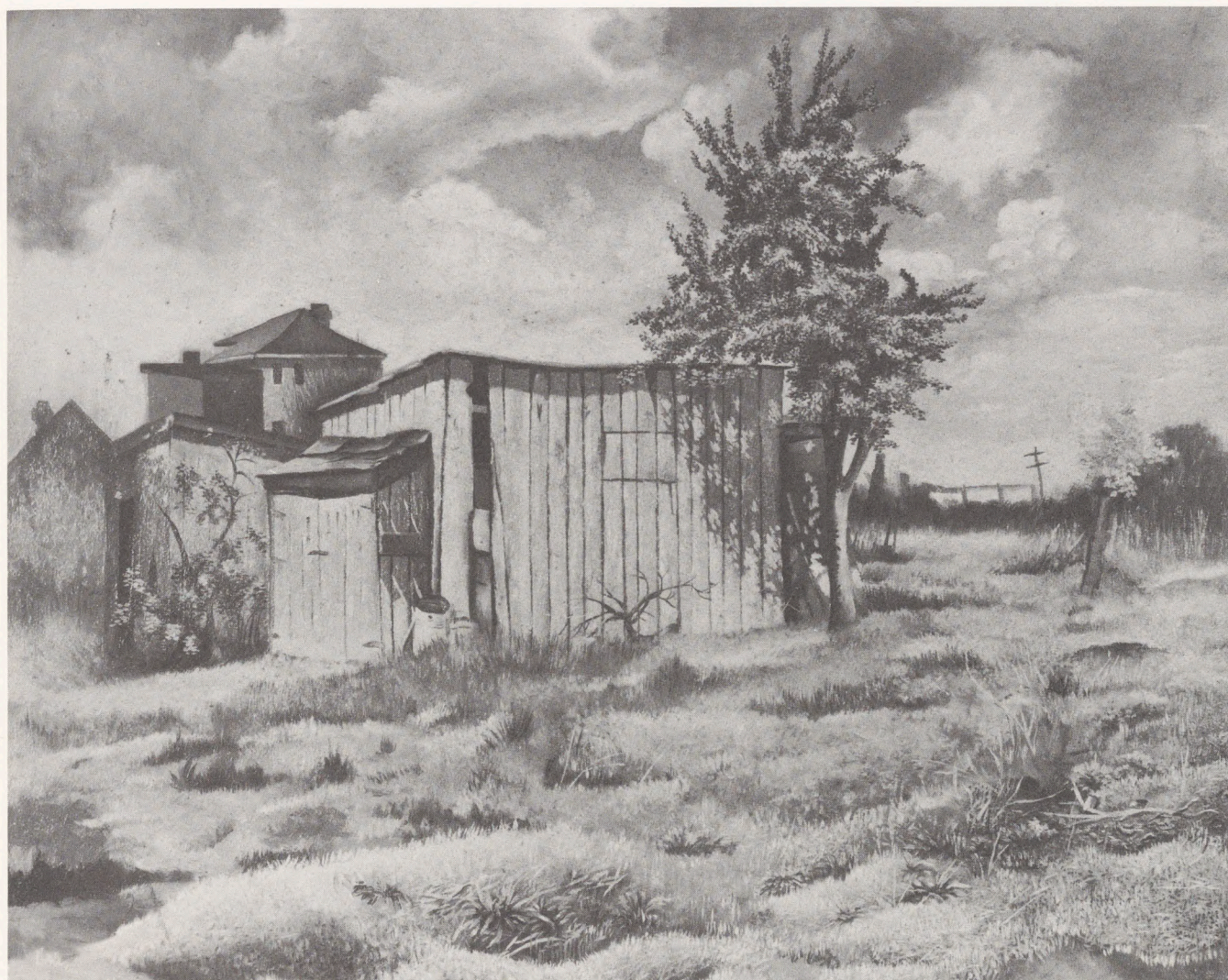
92

JOHN ROBINSON

Self Portrait

Oil, 27½ x 25½

124



93

*JOHN ROBINSON

Spring Landscape
Oil on masonite, 23 x 27



94

*WILLIAM E. SCOTT

Cabins

Oil on board, 12 $\frac{3}{4}$ x 16 $\frac{1}{4}$

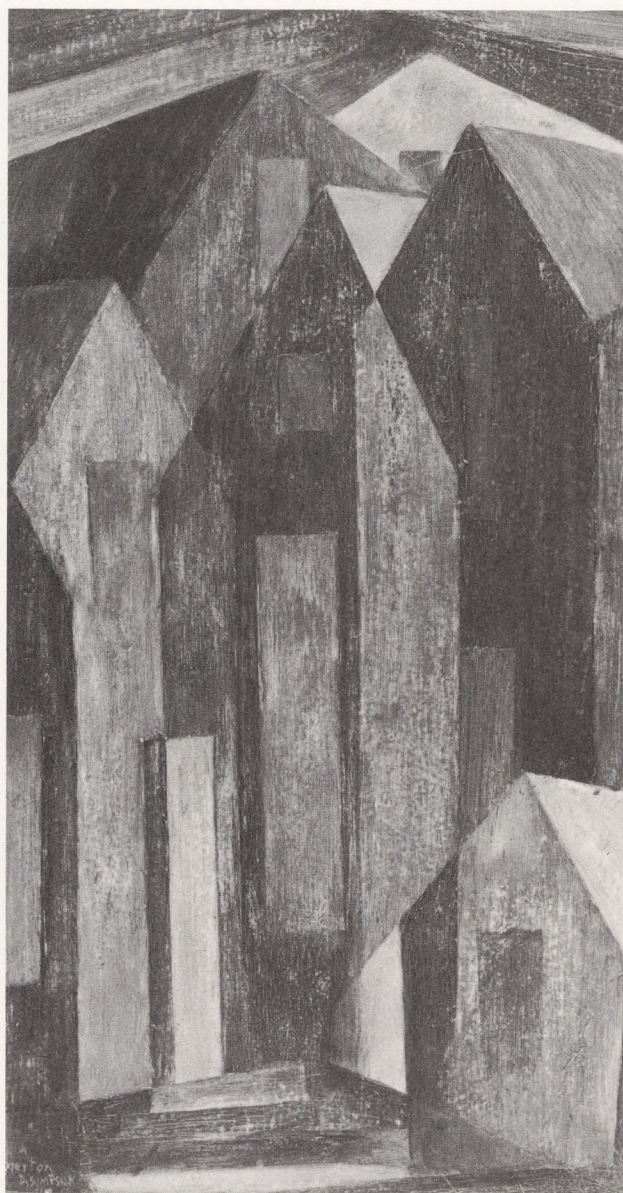


95

*CHARLES SEBREE

Two Women

Oil, 10 x 8



96

*MERTON SIMPSON

Study in Red 1949

Oil on masonite, $24\frac{7}{8}$ x $14\frac{3}{8}$



97

*ISAAC SOYER

Laundress

Pencil, 19 x 20½



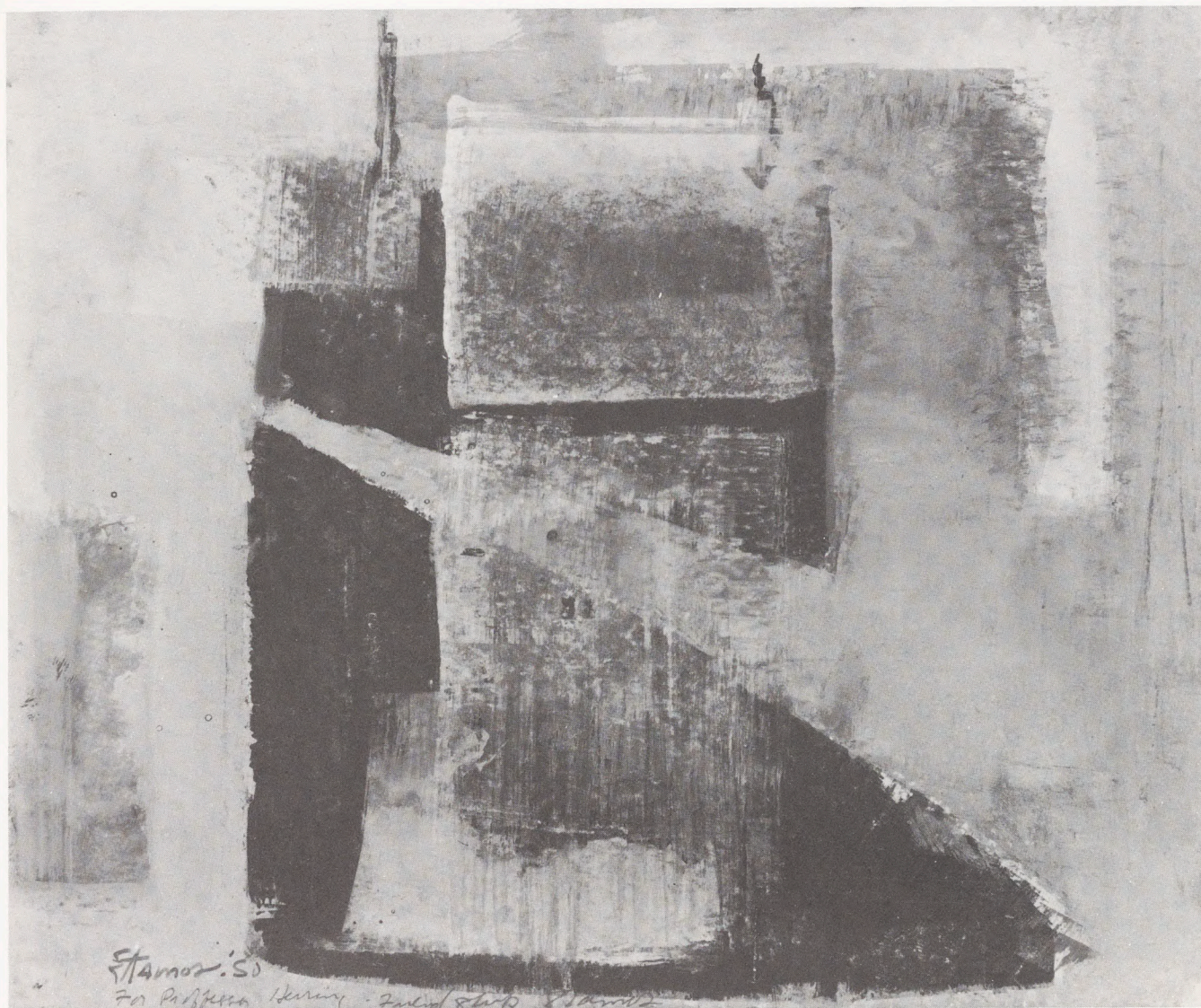
98

THEODOROS STAMOS

Mexican Prison 1948

Mixed media, 22 x 19

130



99

*THEODOROS STAMOS

Spotlight on Houses

Oil, 15¼ x 17

131



100

*CELINE TABARY

Matthew A. Henson 1959

Oil, 33¾ x 28½

132



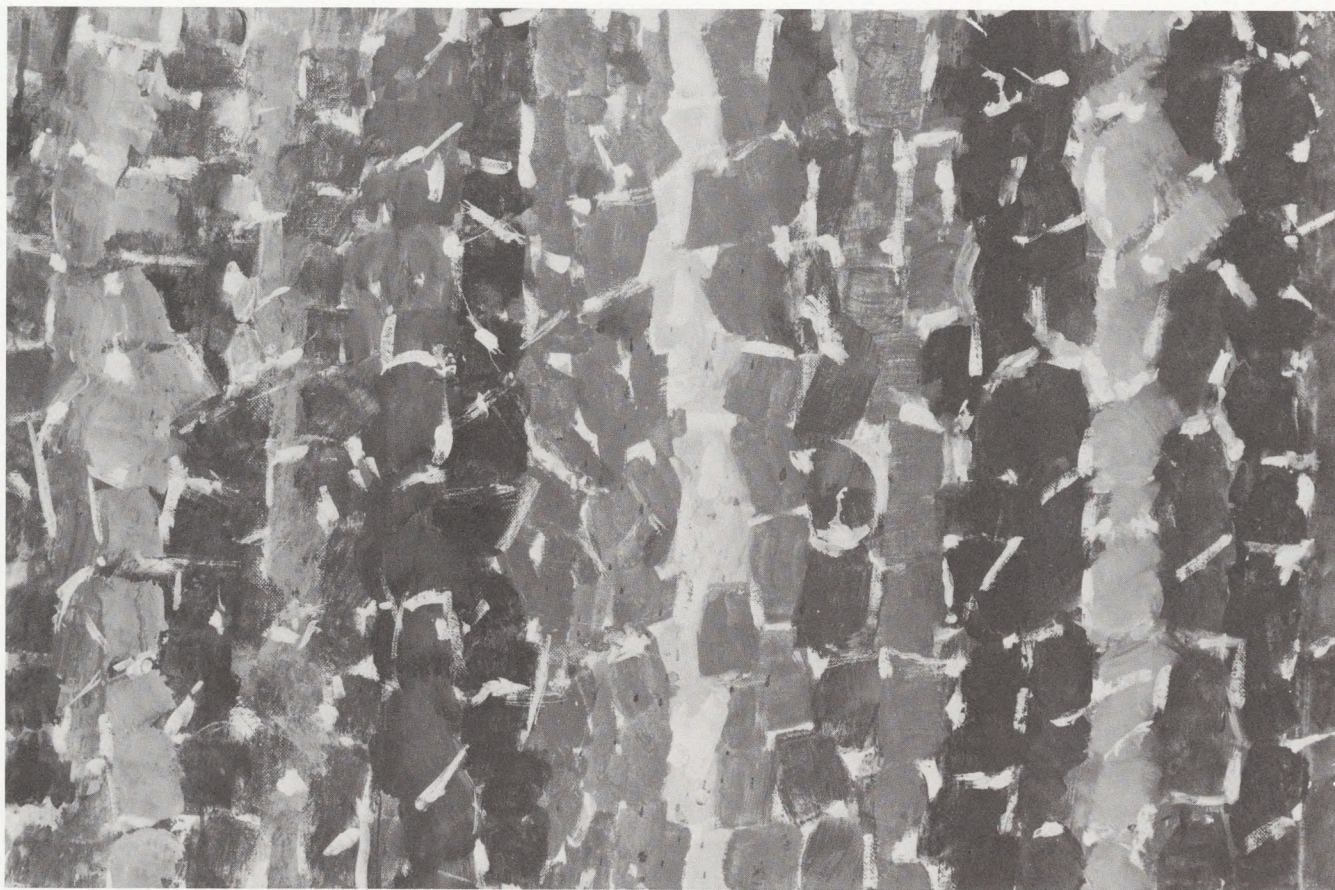
101

*HENRY O. TANNER

Flight Into Egypt 1916

Oil, 21¾ x 27¼

133



102

*ALMA W. THOMAS

Etude in Color 1966

Acrylic on canvas, 20 x 26

134

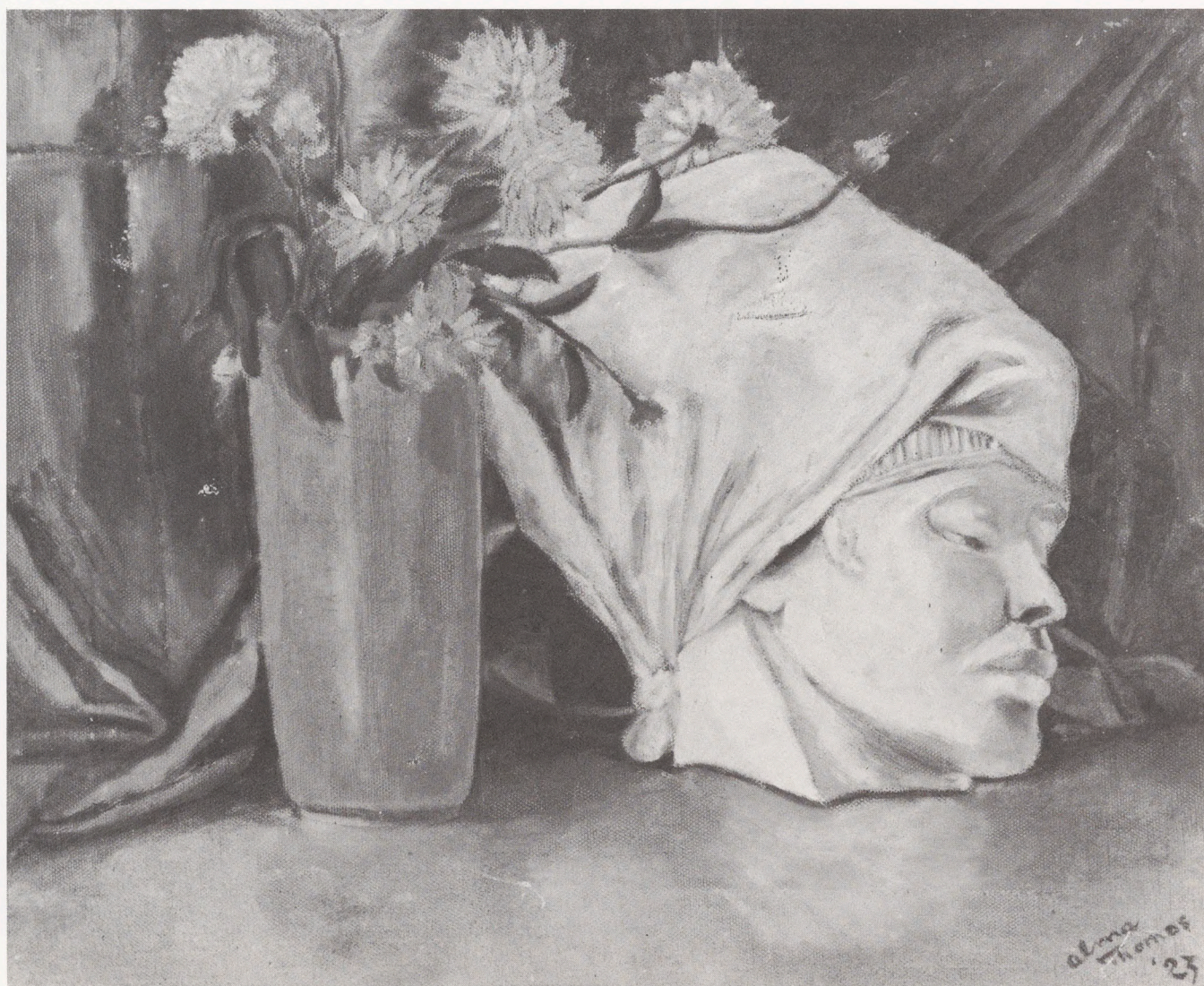


103

*ALMA W. THOMAS

Georgetown Barge
Oil on canvas, 18¾ x 25

135



104

*ALMA W. THOMAS

Still Life 1923

Oil on canvas, 16 x 20

136



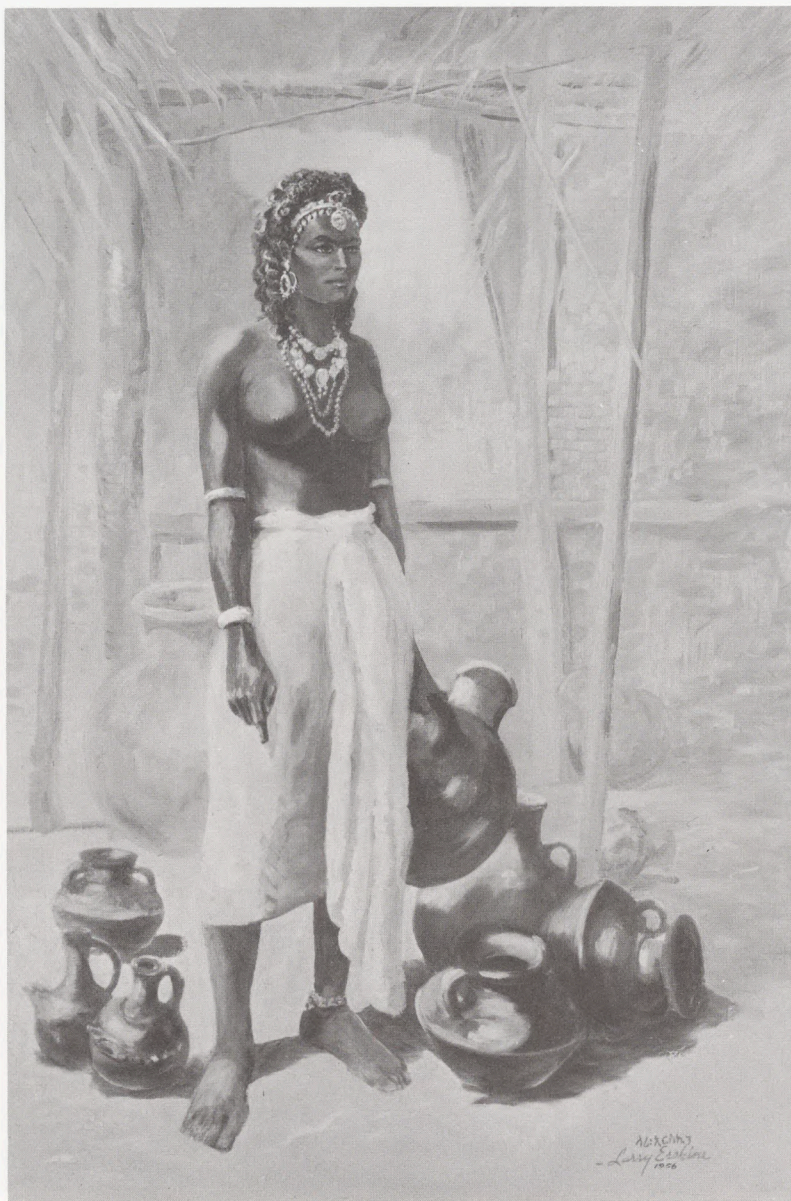
105

*ALMA W. THOMAS

Study of a Young Girl

Oil, 35 x 27½

137



106

LARRY ERSKINE THOMAS

The Potter's Daughter 1956

Oil, 41 x 29

138



107

*UNKNOWN ARTIST

Founders' Library

Oil on canvas board, 15⁵/₈ x 22¹/₂

139



108

*UNKNOWN ARTIST

Street Corner Discussion

Oil, 25½ x 29¾

140



109

*LAURA WHEELER WARING

Little Brown Girl

Oil on canvas, 27 $\frac{1}{8}$ x 23 $\frac{3}{4}$

141



110

*LAURA WHEELER WARING

Naomi Barnett Aden

Oil, 29 x 24½

142



III

*LAURA WHEELER WARING

Portrait of Mr. Alonzo J. Aden 1947

Oil on canvas, 35½ x 30½



112

*RENA ARNOLD WATSON

Howard Hall, Howard University 1941

Oil on canvas, 21 x 26½

144



113

*JAMES L. WELLS

Georgetown

Woodcut, 19¼ x 23½

145



114

*JAMES L. WELLS

Market Place

Oil on canvas, 24 $\frac{3}{8}$ x 27 $\frac{1}{2}$

146



115

*JAMES L. WELLS

St. Francis and the Birds

Woodcut, 25 x 17 $\frac{3}{4}$

147



116

*CHARLES WHITE

Head of a Man
Oil, 25 x 20 $\frac{3}{4}$

148



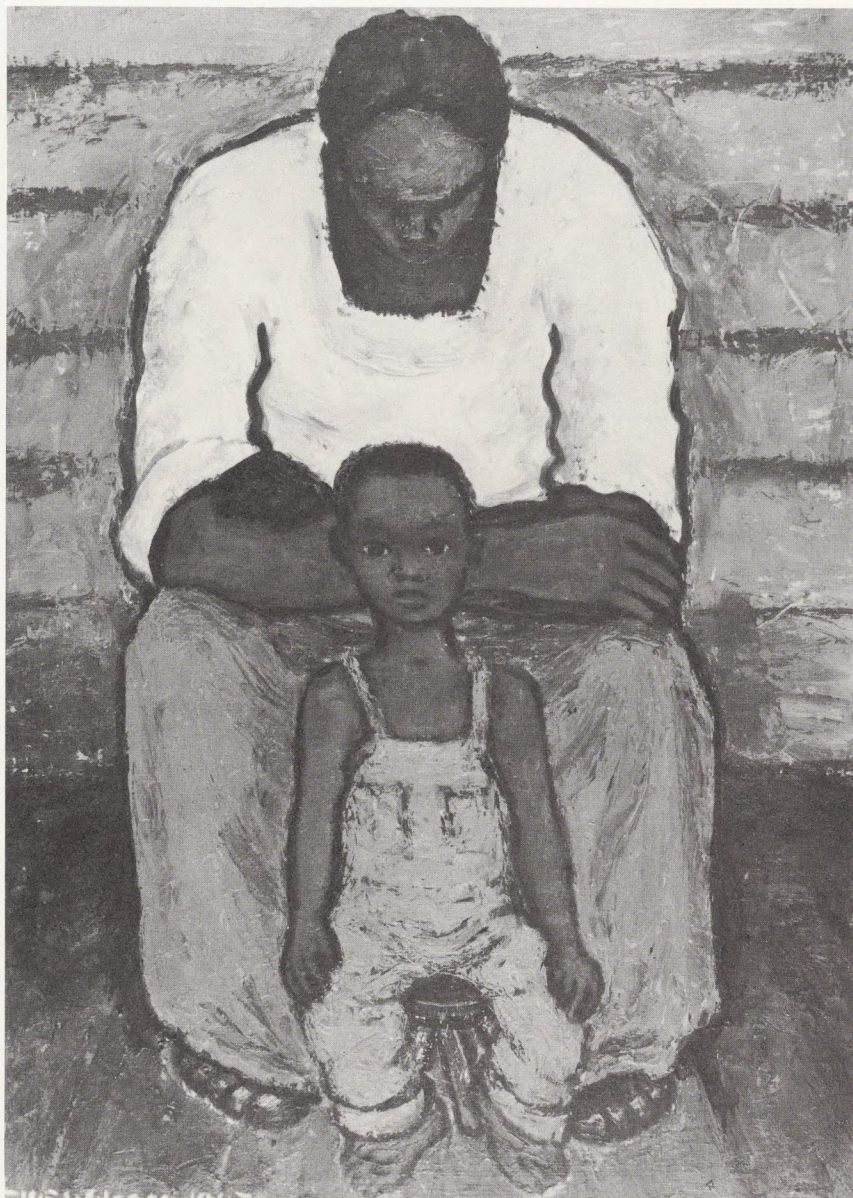
117

*ELLIS WILSON

Flower Vendor

Oil, 30 x 26¼

149



118

*ELLIS WILSON

The Matriarch

Oil, 31 x 24

150



119

*HALE WOODRUFF

Negro Boy

Oil on masonite, 35½ x 29½

151



120

ANDREA PIETRO ZEREGA

At the Circus 1942

Oil, 17 x 19

152

TRIBUTES TO THE FOUNDERS OF THE BARNETT-ADEN GALLERY

A few years ago someone wrote me to the effect that during the late 1940s, I, and a number of other Black artists, did not appear to exhibit in community exhibits as had been the case in the 1930s. I answered there were few such opportunities in the years following World War II, until almost the mid-1960s. Also, I made the observation that, in those bleak years, the Barnett-Aden Gallery was one of the few private galleries where Black painters, sculptors, and graphic artists had a continuing opportunity to expose their works.

Mr. Herring and Mr. Aden tried as best they could to acquire the works of these artists—for they were not wealthy men and the very maintenance of a gallery is quite costly. So it is a pleasure for me to acknowledge the pioneering efforts of these two remarkable gentlemen. Men who gave of their time, their worldly goods, and their artistic abilities to a cause from which they never lost either hope or purpose.



Romare Bearden, *Artist*

I first met Professor James V. Herring in the early thirties when I was a student in the Department of Art at Howard University.

Upon my discharge from the United States Army, Professor Herring contacted and offered me the curatorship of the Howard University Gallery of Art.

Thus, on November 18, 1946, I officially became the second curator.

All that I am and all that I hope to become, i.e., as to my museum training, I owe to this outstanding gentleman.

He was a great organizer and administrator, had excellent taste, was a renowned critic, an impeccable dresser, and quite a gourmet.

In 1940, just before he left for Europe, I met Mr. Alonzo J. Aden at which time I became temporarily the curator of the Howard University Gallery of Art.

I found Mr. Aden a man who loved people and who constantly found ways to sell his ideas and encourage Blacks to see what art could do for their lives in the way of culture and appreciation.



Albert J. Carter, *Curator*
Howard University Gallery
of Art

For more than 25 years the Barnett-Aden Gallery served as a cultural landmark in the nation's capital. I consider myself fortunate to have discovered this wonderful little haven while I was still a student of art at Howard University in the early 1950s.

I remember seeing for the first time in my life original graphics by Picasso, Matisse, Rouault, and other modern masters at the Barnett-Aden Gallery. It was

here that I first saw works by the black giants of American art such as Henry O. Tanner, Jacob Lawrence, Romare Bearden, and Charles White, and I had the good fortune of meeting a number of these artists there. The gallery was a meeting place for artists of all media. Poets, such as the late Georgia Douglas Johnson, artist-historians, such as the late James A. Porter, stood side-by-side at the monthly openings at the gallery. Members of the President's cabinet would often appear regularly at these openings. One could go on naming the many acquaintances, who were made at the Barnett-Aden Gallery during the lifetimes of Alonzo J. Aden and James V. Herring, many of whom helped to mold the course of contemporary art in our own time. Kenneth Noland and the late Morris Louis were introduced to me there by Professor Herring. It was his wise counsel which served to guide all of us who were searching for our rightful places in art and society.

Alonzo J. Aden was blessed with the gift of being able to discern goodness and quality upon first sight of a work of art—and he exercised this talent with great pride. He introduced the work of Theodoros Stamos to the Washington public and served as the Washington dealer for many of the nation's most accomplished artists practicing today. I was again fortunate to have had my first one-man show at the Barnett-Aden Gallery in 1957 and exhibited there from time to time until the death of Professor Herring in 1969.

In recent years the work of the gallery has been continued by Adolphus Ealey whose leadership has been outstanding during this period of transition. I am extremely appreciative of his dedicated efforts to keep alive the memories of two of our spiritual giants whose genius touched and influenced the lives of many artists of all races. Their dream for art was grounded in the hopes of having it restored to its rightful place in society beginning first with art in the home thereby helping to reestablish for it a functional role whereby it influenced and affected the quality of life.

Immediately after the death of Alonzo Aden, I was called upon to serve as director of the gallery. It was a period of great transition but the job was made easy by the interest and kind assistance of fellow artists, friends and patrons who were determined to see this great institution survive. It is with great anticipation that one looks to the future to see the Barnett-Aden Gallery continuing to serve as one of the nation's cultural landmarks. This exhibition affirms the Gallery's continued service to an eager and appreciative public.



David C. Driskell, *Chairman*
Department of Art, Fisk
University

somewhere around 1962–67

i first came to live in washington as a high school teacher down the street from the barnett aden gallery i could go often ring the door bell and disturb doctor herring bring students listen to his stories about the place how in years past it had shown not only the great black artists whose works could be seen on the wall but also first-rate artists before they became known had both donated and had been given a start right in that very place all this was remarkable considering the abundance of museums galleries and collections available to the washingtonian yet here was such a place in a small quiet neighborhood i felt my black students had much to be proud of here was that kind of history not written down in books that needed to be made a permanent part of their experiences

five years later

while working as a member of the dc commission on

the arts it seemed such a tragedy not only that dr h died but that the gallery was closed

... a little bit more

there are a number of things that i can recall that are purely conversational/memories that populated and warmed those earliest experiences you know, he said, morris louis taught at howard university this painting, he said, is by a young man who later ended up in prison and i don't know how he really came out in a more personal way there was a place for these ideas with the students i taught around him i was reminded that some of the best teachers keep a lot of things in the eye (mind) at once.

later

we could visit the other places in other settings—the students always dressed up for those occasions the question do you remember became an important device for revealing the wealth of diversity among the experiences of just being students who were learning art the issue as far as i was concerned was the transmission of information along many paths whether it led to them being artist or not was not important but that they were having the many experiences that were necessary to live was utmost in my mind

does not picasso deal in a similar manner in painting in many situations regarding studio artist model feeling about friends homeland love myth? could i have been wrong in trying to work in such ways with my students too after all i was known to them as their teacher and in a certain sense of the word, i hadn't become an artist either



Sam Gilliam, Artist

The Barnett-Aden Collection is a unique cultural venture in the United States black community. Originally conceived and built through the initiative of two men of modest means who had neither “angels,” foundations, nor government support to sustain their efforts. Yet, the Collection has survived for more than three decades. Through the dauntless effort and farsightedness of its present director, the Collection bravely faces the challenges of a new era—whether it can fulfill the larger public purposes which the Collection was intended to serve or whether it will have to remain through necessity largely unavailable to the public because it lacks a secure and adequate home. The answer lies with the foundations, governmental agencies, and all Americans who care about art.

The purposes of the Barnett-Aden Collection have been threefold: (1) to collect the best art available for esthetic and/or historic reasons, (2) to serve the public and the academic community to the extent that it was able, (3) to encourage deserving but less well known artists irrespective of their ethnic heritage. Worthy purposes, indeed, and in an age of “excessive bigness” of galleries and museums, there is more than ever a place for the small private gallery where the individual and the artist alike can relate to the art and the intimate environment in a very special way. Such galleries have a most desirable human dimension, when adequate resources are available, to be far more innovative and experimental in their approach than most large institutions. Washington needs the Barnett-Aden Collection permanently available to its citizens and to the countless tens of thousands who visit the city annually.

The Bicentennial Year, 1976, affords an extraordinary opportunity for Washingtonians and citizens throughout the Nation to insure that this unique Collection can fulfill its destiny and be made available to all, offering manifest proof that Americans treasure their cultural heritage, recognizing that in an age of accelerated technology and materialism man still

needs, in fact, more than ever needs, those places where his esthetic and intellectual heritage are revered and can work their peculiar magic on all those who avail themselves of that enriching experience.

The Barnett-Aden Collection has been a part of the Washington cultural scene since 1943. It deserves to survive, continuing significantly to enhance the quality of life in the Nation's Capital.



Carroll Greene, Jr., *Director of Special Projects for the Maryland Commission on Afro-American History and Culture*

As a member of the art community, I welcome this opportunity to offer these few comments in appreciation of the Barnett-Aden Gallery.

In establishing, building, and maintaining this Gallery and its Collection, Mr. James V. Herring and Mr. Alonzo Aden made a contribution to the art community in particular, and to the cultural community in general. Their encouragement and sponsorship of the many artists who came to their attention will always be appreciated not only by those artists but also by those persons who maintain and foster an interest in the development of the plastic and graphic arts. I know that this Collection will continue to grow and will always be an inspiration for those who are fortunate enough to come in contact with its various works.

The Barnett-Aden Gallery was the inspiration for the establishment of many other galleries and/or museums whose founders felt the need for institutions which would, through their collections bring greater public exposure to the many talented painters, sculptors, and print-makers who, otherwise, might not have had such early public display for their works.

Through encouragement and support, Mr. Herring

and Mr. Aden could and did bring their organizational skills and knowledge of the arts to the cultural community. It is good to know that the Barnett-Aden Gallery, a symbol of the dedication of Mr. Herring and Mr. Aden will continue through the efforts and expertise of its present director, Mr. Adolphus Ealey. I know that I join many others in wishing this exhibition the greatest success. It is a fine tribute to Mr. James Herring and Mr. Alonzo Aden.

September 25, 1973



Jacob Lawrence

In 1928 I was invited to serve as head of the Art Department at Palmer Memorial Institute in Sedalia, North Carolina. It was there in 1929 that I first met James V. Herring, the founder and head of the Department of Art at Howard University, during his visit as guest lecturer in Art History.

He visited my studio classroom where I had on exhibition the work of my students, and on viewing the show he expressed his need for me to teach at Howard. I accepted his offer and in 1930 joined him and James A. Porter, who was the instructor in drawing and painting, along with James Lesesne Wells, the instructor in Graphic Art. It was indeed a happy union and together we dedicated our service and talents to the building of a strong and progressive art department.

Mr. Alonzo Aden served as director of exhibitions for the Howard University Gallery of Art and in 1943, along with Professor Herring, founded the Barnett-Aden Gallery, located at 127 Randolph Place in Washington, D.C. Although the Gallery aimed to

emphasize Negro Art, they presented to the Washington community the very best art created by both black and white artists.

This small art center, the first of its kind in Washington, ran on a non-profit basis and featured paintings suitable in size for the average home. Its placement in a private home furnished an excellent illustration of how the group of works as a whole suited its purpose.

Among the black artists represented at the gala opening were James Wells, Aaron Douglas, James Porter, Jacob Lawrence, Lois M. Jones, Hale Woodruff, Malvin Gray Johnson, Elizabeth Catlett. The place of honor was given to Henry O. Tanner, represented by the luminous and characteristic painting: "Flight Into Egypt," a religious work.

Included also were works by several painters closely identified with the Phillips Memorial Gallery, three small oils by Elliott Orr, a New York artist, and canvases by Nicolai Cicovsky, Louis Bosa, Betty Graves Reyneau, Celine Tabary, and Ann Brockman.

The venture was geared to encourage chiefly the purchase of American art and to emphasize the achievements of Negro artists.

I am personally indebted to the Barnett-Aden Gallery, under James V. Herring and Alonzo Aden, for my first important one-woman show in Washington which served to establish the place I now hold among the ranks of American painters.



Lois Mailou Jones Pierre-Noel
*Professor of Design and
Watercolor Painting,*
College of Fine Arts,
Howard University

In this age of frantic tempo and the degradation of the creative spirit by the Harpies of conformity and tastemaking, it is a rarity when someone stands out in the light of belief in the freedom of the creative spirit. Such a man is Alonzo Aden. And it is in tribute to this spirit that I extend my hand in heartfelt admiration on this occasion of his thirty years of dedication to art.

Men like Aden are singular. They stand alone, unafraid, in a world caught in the disintegrating forces of its own machinations. They are aware that man is always being threatened by the demons of his own dissolution. They demonstrate their faith by being true to the spirit that leads man onward to ever-higher plateaux of accomplishment. Such a person preserves the dignity of man. It is men like Alonzo Aden who help the real artist plant the seeds which guarantee a more fruitful future.



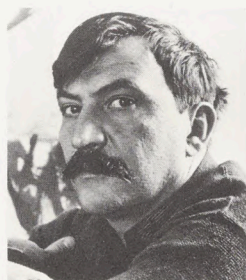
I. Rice Pereira
New York, N.Y.
September 17, 1960 from:
"Seventeenth Anniversary
Exhibition: American
Contemporary Art 1930 to
1960," produced by the
Barnett-Aden Gallery

It would be a difficult thing to try to separate Alonzo J. Aden from the Gallery since he is the Gallery and the Gallery is his home.

Certainly the Barnett-Aden Gallery is one of the oldest in Washington, D.C. and a Gallery where paintings and sculpture are shown in juxtaposition with everyday living.

Aden has also had the distinction of exhibiting artists in group shows and solo, who have eventually gone on to success both nationally and internationally.

My sincerest congratulations for continued success.



Theodoros Stamos
East Marion, Long Island, N.Y.
September, 1960, from:
"Seventeenth Anniversary
Exhibition: American
Contemporary Art 1930 to 1960,"
produced by the
Barnett-Aden Gallery

In 1921, I enrolled in the Howard University Home and Economics Department, specializing in costume designing. My instructor was Professor James V. Herring who recognized my artistic talents and advised me to enroll in the Howard University Art Department, which he established in 1921. He was the mentor who started and encouraged me in my art career.

Professor Herring was a handsome, dedicated man, endowed with great vision. He laid the foundation for the development of Afro-Americans in the field of art. He was a great humanitarian who not only encouraged his gifted students, but also took a personal interest in their struggles to raise themselves above their handicaps.

One of the students in his Art History Course, Alonzo J. Aden, displayed unusual talent in recognizing worthy and creative works of art. Teacher and student combined their talents and established an art gallery in the only space available, the first floor of the Howard University Chapel. Encouraged by their success, Alonzo Aden took time out to take special courses in museum management and made an intensive study tour through the world-renowned European museums and small galleries. Some time after his return, he and Professor Herring established the Barnett-Aden Gallery (named in honor of Alonzo's mother, Naomi Barnett Aden) at 127 Randolph Place, N.W., in the house in which they lived. The theme of the enterprise was to educate the local community by showing how paintings, sculpture, and ceramics enriched the home.

However, Professor Herring never relinquished his teaching career and after his retirement was a visiting professor at a succession of colleges in the south. He left the management of the gallery to Alonzo Aden who proved to be a most successful curator and was the first to integrate the works of outstanding artists of that time, viz.: Morris Louis, Kenneth Noland, Jacob Kainen, Romare Bearden, Merton Simpson, Richard Dempsey, Jacob Lawrence, Charles White, and many more too numerous to mention.

Although Professor Herring and Alonzo Aden are now deceased, their influence is apparent in the art world of today. Adolphus Ealey, the new director who inherited most of the excellent collection, is now engaged in reviving and perpetuating the Gallery in memory of these two great men as well as establishing an historical archive of American art.
1973



Alma W. Thomas
Washington Colorist

Today the black art movement claims a new sense of identity based on involvement with its own community. This same solidarity with the community was practiced years ago at the Barnett-Aden Gallery. The Gallery was concerned with its community's needs and problems. Like the young movement of today, many artists represented in this Collection became involved in their own history and culture. Many of these same artists are still making outstanding contributions to their community. I have seen works from the Barnett-Aden Collection several times but today I have a rare opportunity to review this all important

Collection while, in a small way, helping James E. Mayo and Carolyn Margolis to prepare this memorable exhibit of 1974. When the visitors come to the Anacostia Neighborhood Museum to view this Collection, they should be inspired to sense the life and history recorded in these works by some of the world's finest artists.

In 1949 I went to Ethiopia to teach arts and crafts. It was in Addis Ababa that I first learned of Alonzo Aden and his gallery where a black artist could have an opportunity to show his work. It was a gallery where the board of directors would encourage struggling and unknown artists with something to offer. In July of 1952, I came to the United States on my first home leave and I headed straight for the Barnett-Aden Gallery in the Nation's Capital.

My exciting meeting with Alonzo Aden and Dr. James V. Herring still sends out vibrations. In this warm little Gallery, for the first time, I deeply sensed the charismatic force of the Afro-American artist and a revelation about some beautiful people was intensified for me as I walked about the Gallery. I recalled as a young artist in New York in 1939, I had no association with the artists of the black colleges and universities. I was a loner and principally self-taught. I had met Charles White at the Art Students League in New York. I often saw Romare Bearden on the 125th Street of that era. Augusta Savage and Richmond Barthé had always sparked a strong feeling but I did not really know why until that evening at the dinner table with Alonzo and Dr. Herring.

We sat and talked, we walked and talked, we discussed Ethiopian art and Afro-American art. Dr. Herring viewed photographs of my U.S.I.A. show, "This Is Ethiopia." The gouache paintings depicted life and people of Ethiopia. I remember him saying, "Erskine, you have painted the realistic scene. They are executed well but they don't have . . .," and if I could recall the exact words he used, they still would mean—lack of soul. Alonzo considered my work for the Gallery's 9th anniversary. There was a warm acceptance

and a powerful atmosphere of respect. They understood what I was searching for. I carried that inspiration they gave me back to Africa and I began to paint with a religious feeling borrowing the soul of Africa.

This atmosphere of warmth and acceptance is reflected once again as this beautiful and most important Collection is exhibited in a small neighborhood gallery. The Barnett-Aden Gallery was located in the neighborhood and home of its curators and was unbiased, this made it unique, warm and friendly. The Collection was originally housed in a neighborhood gallery and it is exciting to know that its first showing after a dormant period will be in a neighborhood museum that is also unbiased, unique, warm, and friendly.



Larry Erskine Thomas, *Artist*

It is heartening to know that the Barnett-Aden Gallery is planning to continue activities as it did prior to the deaths of its founders, Professor James V. Herring and Mr. Alonzo Aden. It was then an institution dedicated to promoting the arts and predominant in bringing the black artist to the attention of the public.

Under the directorship of Mr. Adolphus Ealey, the Barnett-Aden Collection has recently been sent to Embassies in African and European countries. A few years ago, shortly after the death of Mr. Aden, a memorial exhibition was held in the gallery of Morgan State University. It was a beautiful exhibition honoring a dedicated sponsor of the arts.

The Barnett-Aden Gallery showed the works of artists, regardless of race, creed, or color, at a time when it was difficult and nearly impossible for the Negro

artist to gain entrance to other galleries, local or national. The artist's ability, integrity, and quality of work were the only qualifications for acceptance by the Barnett-Aden Gallery. The Gallery also launched the careers of many young artists who later became famous.

Aside from the work of Mr. Herring and Mr. Aden in establishing one of the first private art galleries in Washington, D.C., they also had the unique experience of conducting, at Howard University, one of the first university art galleries in the country. As a teacher and a former associate of the late Professor Herring, former Head of the Howard University Art Department and the late Mr. Aden, former Curator of the Howard University Gallery of Art, I consider it a privilege to make these comments and express my best wishes for the success of Mr. Ealey in his plans for reestablishing the Barnett-Aden Gallery in the mainstream of the major art galleries in this country and abroad.



James L. Wells
Professor of Fine Arts (Retired)
Howard University

In 1940 a very significant event occurred in Chicago: an American Negro exposition celebrating 75 years of Negro achievement. A major part of the exposition was the most comprehensive and representative collection of black art that had ever been assembled in Chicago.

Chairman of the art committee that compiled this exhibition, national in scope, was the distinguished scholar and authority on black art, Dr. Alain Locke. The

curator of the exhibition was Alonzo Aden.

For the young black artists of Chicago, little exposed to the art world and to the works of fellow black artists, this introduction was an exhilarating experience. A door was opened. Our narrow, provincial art world took on a major dimension. A rich heritage was revealed to most of us for the first time. Duncanson, Bannister, Harper, Tanner, Edmonia Lewis, Fuller emerged out of the past. Our peers, Crichlow, Woodruff, Alston, Lawrence, Pippin, Porter, Lewis, Bearden, Blackburn, Barthé, stepped through the doors and became permanently a part of our present. A superbly trained curator, thoroughly acquainted with black history, brought its importance to life with skill and scholarship.

In my personal archives there exists a scrapbook, a pot-pourri of memorabilia related to this period. A treasured item is the catalogue of this exhibition with an inscription "Charles, with all my good wishes for great success amongst American artists" signed Alonzo Aden. The phrase "success amongst American artists" says so much about the philosophy and concerns of Lonni. He felt black art and artists should be completely integrated into the mainstream of American art.

Coinciding with these events of 1940 an idea was forming in the dreams of Alonzo Aden and his beloved friend James V. Herring. It was subsequently to emerge in 1943 as the Barnett-Aden Gallery. Professor James V. Herring was the Chairman of the art department at Howard University, a gallery that was to have historic significance.

The occasion of my first visit to Barnett-Aden in 1943 was a delightful shock. I was hardly prepared by experience or knowledge to walk through a Gallery that was in a home. Its unique quality struck me immediately. It made so much sense to exhibit works for the home in a home setting. Moreover, it beautifully reflected the personalities of its founders.

Lonnie, charming, flamboyant, a cherubic blond pixie with a devilish wit to match. Always impeccably

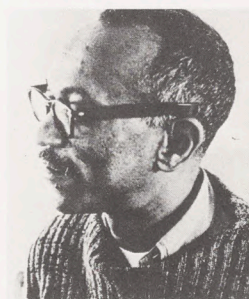
attired, his presence was at all times radiant and commanding—an erudite cosmopolitan. The Professor—scholarly, acutely perceptive and Solomon wise, was equally witty and charming. The personification of stability—a result of his awareness and insight into the foibles of mankind. In contrast to Lonnie he was rather conservative in demeanor and taste. He was a superb host and gourmet cook. To sit at their table was an experience!

The Barnett-Aden Gallery, while black owned and directed, serviced and reached out to artists of wide ethnic backgrounds. An established policy of the Gallery was to have one-man shows in observance of its anniversary. Brazil's foremost contemporary painter Candido Portinari, Jack Perlmutter, Jacob Lawrence, Elizabeth Catlett, and I were but a few of the artists so honored. The shows reflected the broad catholic tastes of its founders. If any prejudices were evident in their tastes it was in favor of art

that was rooted in the spirit of human values, the wedding of man and nature.

We, the black artists, are particularly indebted to these two beautiful people. Their pioneering spirit, their sensitivity and support of black art was an inspiration for the black artist. It helped us to take an aggressive position in confronting the art institutions and galleries in demanding our due. The Barnett-Aden Gallery represented a special kind of soul.

September 1973



Charles White, *Artist*



Professor James Herring, on the right, and Mr. Alonzo Aden welcome Mrs. Eleanor Roosevelt to the Barnett-Aden Gallery.

ARTISTS IN THE COLLECTION

ALICE STANLEY ACHESON

Painter. American. Born in Michigan in 1895. Studied at Wellesley College; Boston School of Fine Arts; Corcoran School of Art; Phillips Gallery School of Art. *Selected Exhibits:* Franz Bader Gallery, Washington, D.C.; Corcoran Gallery of Art, Washington, D.C.; Wildenstein Gallery, New York City; Jerusalem; Tel Aviv; Haifa; Ankara. *Collections:* Barnett-Aden Collection; Corcoran Gallery of Art; Phillips Collection; Wellesley College; Watkins Gallery; Joseph H. Hirshhorn Collection. Mrs. Acheson has been awarded many prizes from the Society of Washington Artists. She is the wife of the late Honorable Dean Acheson. Mrs. Acheson comes from a long line of artists and has carried on the tradition for many years here in Washington.

"She is an artist who has taken to heart the superficially simple but profoundly difficult adage that an artist can deal only successfully with the thing he really knows. Her work has the structure and simplicity of truth." (Archibald MacLeish)

"Taken all together, her paintings reflect the American scene in a broad sense. For this reason as well as for their artistic qualities they have a permanent value." (Washington *Times Herald*)

CHARLES ALSTON

Painter, sculptor, graphic artist, illustrator, educator. Afro-American. Born in Charlotte, North Carolina, in 1907. Studied at Columbia University (B.A., M.A.); New York University; Pratt Institute; Art Students League of New York. *Selected Exhibits:* Seymour Oppenheimer Gallery, Chicago; John Heller Gallery, New York City; Dunbarton Gallery, Boston; New York Cultural Center; Howard University, Washington, D.C.; Metropolitan Museum of Art, New York City; Museum of Modern Art, New York City; Boston Museum of Fine Arts; Brussels World's Fair; Whitney Museum of American Art, New York City; Corcoran Gallery of Art, Washington, D.C.; Detroit Institute; City College of New York. *Collections:* Abraham Lincoln High

School; Atlanta University; Barnett-Aden Collection; City College of New York; Detroit Institute; Ford Motor Co.; Golden State Mutual Life Insurance Co.; Harlem Hospital; Howard University; IBM; University of Illinois; Metropolitan Museum of Art; NAACP; University of Nebraska; Whitney Museum of American Art; Museum of African Art Frederick Douglass Institute. Awarded a grant for Achievement in Arts, National Institute of Arts and Letters; Thomas B. Clark Award, National Academy of Design; first prize, Atlanta University Annual; first prize, Dillard University Annual.

The subject of Alston's paintings has often been black, the style reflecting the sophisticated distortion of African sculpture.

"Depending on how I feel, I work either figuratively or abstractly. Some things I react abstractly to, some figuratively. I've never held with the 'consistency' the critics are so hipped on. After I've solved a problem, I can't get interested in repeating it." (Charles Alston)

FRANK ALSTON, JR.

Painter, designer. Afro-American. Born in Providence, Rhode Island, in 1913. Studied at Rhode Island School of Design; Rhode Island College of Education. *Selected Exhibits:* Atlanta University; National Gallery of Art, Washington, D.C.; New York World's Fair, 1939; Corcoran Gallery of Art, Washington, D.C. *Collections:* Barnett-Aden Collection; Howard University, Washington, D.C.; U.S. Senate Office Building; the late Mrs. Eleanor Roosevelt. While in school, he won fourteen major scholarship awards.

Alston depicts subjects (mostly landscapes, urban scenes and architecture) in a very realistic manner which gives the viewer an immediate recognition of the subject matter.

EDWARD M. BANNISTER

Painter. Afro-American. Born in St. Andrews, New Brunswick, in 1828; died in 1901 in Providence, Rhode Island. Studied at Lowell Institute and privately under Dr. Rimmer.

Collections: Barnett-Aden Collection; Museum of African Art Frederick Douglass Institute, Washington, D.C.; Rhode Island School of Design Museum of Art; New York Public Library, Schomburg Collection. Bannister started out as an artist in Boston. In 1871 he and his wife moved to Providence to be closer to the sea and sailing, which Bannister loved. In 1876 Bannister was awarded a medal of the first class for his painting *Under the Oak* at the Centennial Exhibition in Philadelphia. During his lifetime, he won three more medals for his romantic landscapes. In Providence, Bannister was one of three artists who founded the Providence Art Club. This group became the beginnings of the Rhode Island School of Design.

Bannister's dominant style was modest and straightforward. He enjoyed nature as she was and painted her that way. His vision seems basically intimate and humble. Especially interesting are his little works. In these the soundness of construction, the sureness of the brush, and the genuine humility of feeling for nature come through unencumbered.

JAMES MACDONALD BARNESLEY

Painter, illustrator. Canadian. Born in Toronto, Canada, in 1861; died in 1929. Studied at the St. Louis School of Fine Arts from 1877 to 1882; went to Paris to study in 1833. Returned to the United States in 1887 and stayed in this country until 1890. Barnesley then became a teacher of watercolor at the Art Association of Montreal. He had suffered a tragic life, his father died when he was a year old, his sister drowned when he was ten, and the mill that supported his family burned down when he was fourteen; in 1892 he was committed to the Verdun Protestant Hospital. During his active years he did oils, watercolors, and illustrations, and exhibited at various Paris salons. In 1965 there was a major retrospective of his work at the Art Gallery of Vancouver. He was awarded a blue ribbon for watercolor at the St. Louis Fair; honorable mention, a Gold Medal, and a Silver Medal while exhibiting in France.

BARSE, JR.

Biographical data unavailable.

RICHMOND BARTHÉ

Sculptor, painter. Afro-American. Born in Bay St. Louis, Mississippi, in 1901. Was of black, French, and Indian extraction. While at school, Barthé attracted the attention of

a Catholic priest who helped him enter the Art Institute of Chicago, where he had to sweep floors in order to pay his way. After four years there, he went to New York to continue his training at the Art Students League and privately under Charles Schroeder and Albin Polasek. *Selected Exhibits:* Texas Centennial Exposition, Dallas; Harmon Foundation; Whitney Museum of American Art, New York City; Baltimore Museum of Art; Pennsylvania Academy of Fine Arts, Philadelphia. *Collections:* Barnett-Aden Collection; Pennsylvania Academy of Fine Arts; The Virginia Museum of Fine Arts, Richmond; Metropolitan Museum of Art, New York City; National Portrait Gallery, Smithsonian Institution; U.S. Department of the Treasury; Whitney Museum of American Art, New York City.

"Richmond Barthé's sculptures, most of which are Negro in subject, reveal great technical ability, together with a freely flowing rhythmic quality which seems to spring from the natural gift for expression . . . One feels the quiet sincerity, simplicity and strength of these lovely figures." (Helen Griffiths Harmon)

ROMARE BEARDEN

Painter. Afro-American. Born in Charlotte, North Carolina, in 1912. Studied at New York University (B.S.); University of Pittsburgh; American Artists School; Art Students League of New York; under George Grosz; Columbia University; La Sorbonne, Paris. Bearden has worked and lived in New York City. In 1964 he became art director of the Harlem Cultural Council. In 1969, with Norman Lewis and Ernest Crichlow (fellow Afro-American artists), he organized the Cinque Gallery in New York to exhibit the work of younger black artists. *Selected Exhibits:* Corcoran Gallery of Art, Washington, D.C.; Atlanta University; Cordier and Ekstrom Gallery, New York City; Carnegie Institute, Pittsburgh; Harlem Art Center, New York City; Fine Arts Gallery of San Diego; Boston Museum of Fine Arts; Whitney Museum of American Art, New York City; National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.; *Collections:* Barnett-Aden Collection; Whitney Museum of American Art; North Carolina Museum; Cordier and Ekstrom Gallery; Johnson Publishing, Co., Inc.; New York Public Library, Schomburg Collection; Chase Manhattan Bank; Newark Public Library; Boston Museum of Fine Arts; National Collection of Fine Arts, Smithsonian Institution; Hirshhorn Museum and Sculpture Garden, Smithsonian Institution; and many pri-

vate collections. The continual drama as well as the joys of the "Black Experience" are stunningly explored by Romare Bearden. In his work, he produces a vibrant and expressive vocabulary of image and form.

Bearden's canvases have a robust vitality. The figures seem to spill over the edge of the frame, to break the physical limitations of the canvas, to move off into a further dimension. But so great is the unity of design, color, and subject that the figures are held in a state of balanced tension. His canvases have a sense of shimmering force and energy, but yet they also offer compassion and tenderness.

WILSON BIGAUD

Painter. Haitian. Born in Port-au-Prince, Haiti, in 1931. Studied under Professor Borno and became well known in both Haiti and this country. Around 1950, Bigaud gave up painting because of ill health, but returned to his work in 1962, and has become a legend in his native Haiti. *Selected Exhibits:* Centre d'Art, Port-au-Prince, Haiti; Galerie Monnin, Port-au-Prince, Haiti; International Monetary Fund, Washington, D.C.; Anderson-Hopkins Gallery, Arlington, Virginia. *Collections:* Barnett-Aden Collection; Episcopal Church, Port-au-Prince; Kurt Bachmann Collection; Haitian Government.

Few artists of any era have approached his ability to depict the heat, humor, and the joy of everyday life that make Haiti so unique. Bigaud is able to combine a strong love for his land and people with a cool observer's eye that catches and savors the small tricks of life. Bigaud's works are a witness to the land he loves, in its private and public lives, the good and the bad, never trying to hide the contrasts.

JOHN BIGGERS

Painter, printmaker, sculptor, graphic artist. Afro-American. Born in Gastonia, North Carolina, in 1924. Studied at Hampton Institute; Pennsylvania State University (B.S., M.A., D.Ed). *Selected Exhibits:* Atlanta University; City College of New York; La Jolla Museum of Art; Texas Painting and Sculpture Exhibition; National Center of Afro-American Artists, Boston; Denver Museum of Art; Xavier University, Cincinnati, Ohio. *Collections:* Barnett-Aden Collection; Houston Museum of Fine Arts; Dallas Museum of Fine Arts; Lubbock Museum; Howard University; Atlanta University; Texas Southern University; Pennsylvania State University; Golden State Mutual Life Insurance Co.;

and many private collections. Awarded Purchase Prize, Houston Museum of Fine Arts; Purchase Prize, Dallas Museum of Fine Arts; Purchase Prize, Atlanta University Annuals, 1950, 1951, 1952, 1953; honorable mention, Architectural League; Dallas Museum of Fine Arts Award; citation of merit, Society of Illustrators Annual National Exhibition; UNESCO Fellowship in 1957 to do an artist's study of life in West Africa.

TEODORO RAMOS BLANCO

Sculptor. Cuban. Born in Havana, Cuba, in 1902. Studied at the Art Academy, San Alejandro; and in Rome. Blanco's first exhibit in this country was with the Harmon Foundation in 1933; he showed eight pieces. Blanco was brought to the attention of the Harmon Foundation by Mr. Arthur Schomburg. *Selected Exhibits:* Seville; Rome; Riverside Museum, New York City; Harmon Foundation; Club Atenas, Havana, Cuba; National Cuban Shows; American Negro Exposition, Chicago. *Collections:* Barnett-Aden Collection; Harmon Foundation; Howard University; New York Public Library, Schomburg Collection; and municipal and private collections in Cuba. Awarded Gold Medal in Seville; prize awards, National Cuban Shows.

AARON BOHRD

Painter, educator. American. Born in Chicago, Illinois, in 1907. Studied at Crane Junior College; Chicago Art Institute with Boardman Robinson, Richard Lahey; Art Students League of New York City with John Sloan. *Selected Exhibits:* A.A.A. Gallery, New York City; Milch Gallery, New York City; Agra Gallery, Washington, D.C.; Irving Galleries, Inc., Milwaukee; Metropolitan Museum of Art; New York City; Corcoran Gallery of Art, Washington, D.C. *Collections:* Barnett-Aden Collection; University of Arizona; Beloit College; Boston Museum of Fine Arts; Brooklyn Museum; Corcoran Gallery of Art; Detroit Institute; New York Cultural Center; Metropolitan Museum of Art; Pennsylvania Academy of Fine Arts; Whitney Museum of American Art. Awarded William A. Clark Prize, Corcoran Gallery of Art; Artists for Victory, Metropolitan Museum of Art; Guggenheim Foundation Fellowship; The Mr. and Mrs. Frank G. Logan Prize, Chicago Art Institute; first award, Illinois State Fair; Saltus Gold Medal for Merit, National Academy of Design; Childe Hassam Award, American Academy of Arts and Letters.

What Bohrud did for the big city—New York and New Orleans as well as Chicago—he did with equal fervor for many of the surrounding small towns and countrysides. His work in the 1930s forged his reputation as one of the leading artists of the “American Scene.” In these early years, he portrayed the city with its ramshackle buildings, desolate streets, and people of the Depression in both bright and slushy colors with profound emotion that depicts the entire character of his subject matter.

MIMI DUBOIS BOLTON

Painter. United States citizen. Born in Gravelotte, France, in 1902. Studied at Marquette University; Art Students League of New York; Corcoran School of Art; Phillips Gallery School of Art under Karl Knath; and privately with Richard Lahey; Kenneth Stubbs; Eugen Weisz. *Selected Exhibits:* Corcoran Gallery of Art, Washington, D.C.; Boston Museum of Fine Arts; New York City Center; Society of Washington Artists; Academy of Science and Fine Arts, Richmond, Virginia; Turkish Embassy, Washington, D.C.; Avant-Garde Gallery, New York City; Miami Museum of Modern Art; National Academy of Design, New York City. *Collections:* Barnett-Aden Collection; Corcoran Gallery of Art; Museum of Modern Art, Tyler, Texas; *Washington Star/News*. Awarded first prize, oil painting, Chautauqua National Jury Show; first prize, Society of Washington Artists, 1952, 1960; Purchase Prize, Corcoran Gallery of Art; second prize, Society of Washington Artists; third prize, Society of Washington Artists; honorable mention, Corcoran Gallery of Art, 1943, 1946.

In her work, Ms. Bolton is concerned with luminosity and with the planes of space. Her works are an example of clarification of space and the definition of form. The compositions are well integrated and have an architectural strength. Ms. Bolton's forms are large and luminous in color; they float and turn in space like slow-moving clouds.

DONALD A. BROWN

Biographical data unavailable.

SAMUEL J. BROWN

Painter, printmaker, sculptor, mixed media. Afro-American. Born in Wilmington, North Carolina, in 1907. Studied at the Pennsylvania Museum School of Industrial Art; Teachers College of the University of Pennsylvania. *Selected Exhibits:*

Philadelphia College of Art; Philadelphia Art Alliance; WPA Art Project, Howard University, Washington, D.C.; University of Pennsylvania; Philadelphia Museum of Art; Baltimore Museum of Art; Museum of Modern Art, New York City; National Forum of Professional Artists. *Collections:* Barnett-Aden Collection; Philadelphia Museum of Art; Metropolitan Museum of Art; Hyde Park Elementary School; Huey Elementary School, Hamilton Elementary School, Hanna Elementary School, Philadelphia; Temple University; International Ladies Garment Workers; Howard University; National Archives; Workers Progress Alliance. Awarded first prize, National Competition Serigraph in Colors; first prize, Latham Foundation, National Competition; first prize, sculpture, Willingboro Art Show.

Brown uses his art to set forth current human problems and needs. All his works have a dramatic feeling, which he keeps well contained.

WILLIAM CALFEE

Sculptor, painter, graphic artist. American. Born in Washington, D.C., in 1909. Studied at École des Beaux-Arts, Paris; Cranbrook Academy of Arts; Catholic University. *Selected Exhibits:* Southern Vermont Art Center; Baltimore Museum of Art; Corcoran Gallery of Art, Washington, D.C.; Franz Bader Gallery, Washington, D.C.; Jefferson Place Gallery, Washington, D.C.; Weyhe Gallery, New York City. *Collections:* Barnett-Aden Collection; Philadelphia Museum of Art; Metropolitan Museum of Art; Cranbrook Academy of Art, Bloomfield Hills, Michigan; Philbrook Academy; Baltimore Museum of Art; Phillips Collection, Washington, D.C.; 8 murals and 2 sculptures commissioned by the U.S. Treasury Department, 1936–1941.

Calfee's development as an artist has led him from a sympathetic realistic depiction of human beings and small animals of life, to more abstract works of greater scope, integrated by strong fluent movement.

FREDERICK CAMPBELL

Painter. Afro-American. Born in Philadelphia, Pennsylvania, in 1926. Studied at the Russian School of Art. *Selected Exhibits:* Hampton Institute, Hampton, Virginia; William Moor Foundation, Baltimore; Philadelphia Civic Center; Studio 5, New York City; State Armory, Wilmington, Delaware; Lee Cultural Center, Philadelphia. *Collections:* Atlanta University; Barnett-Aden Collection; Hampton Insti-

tute; and many private collections.

ELIZABETH CATLETT

Sculptor, painter, printmaker. Afro-American. Born in Washington, D.C., in 1915. Studied at Howard University (A.B.); University of Iowa (M.F.A.); Art Students League of New York; Art Institute of Chicago; privately under Ossip Zadkine and Grant Wood. *Selected Exhibits*: Downtown Gallery, New York City; American Negro Exposition, Chicago; Baltimore Museum of Art; Newark Museum; Albany Institute of History and Art; Museum of Modern Art, Mexico; Studio Museum of Harlem, New York City. *Collections*: Museum of Modern Art, New York City; Library of Congress, Washington, D.C.; National Polytechnic Institute, Mexico City; DuSable Museum of African-American Art and History; and many private collections. Awarded first prize in sculpture at the American Negro Exposition; first prize in sculpture at the Golden Jubilee Exhibition in Chicago. At one time Ms. Catlett was married to the famous Afro-American artist Charles White. Remarried, she now resides in Mexico.

Elizabeth Catlett displays meticulous craftsmanship and a straight-forward approach in all her works. She says what she wants to, pulling no punches. She is at home in many media, excelling in sculpture, painting, and prints.

EBEN COMINS

Painter. American. Born in Boston, Massachusetts, in 1875; died in 1971 (?). Studied at the École des Beaux-Arts, Paris; privately under E. C. Tarbell; Denman Ross. *Selected Exhibits*: Corcoran Gallery of Art, Washington, D.C.; Society of Washington Artists; National Gallery of Art, Washington, D.C.; Vorse Gallery, Washington, D.C.; Brookline Library, Massachusetts; U.S. Department of Interior, Washington, D.C.; Ehrlich Galleries, New York City; Pennsylvania Academy of Fine Arts, Philadelphia; National Academy of Design, New York City; Art Institute of Chicago; Buffalo Exposition; St. Louis Exposition; Panama Exposition; New York World's Fair, 1939. *Collections*: Barnett-Aden Collection; Howard University; United States Capitol; White House; Supreme Court Building; Wellesley College, Wellesley, Massachusetts; Walter Reed Hospital, Washington, D.C.; Harvard School of Law, Cambridge, Massachusetts. Awarded first prize, Hartford Exhibitions; honorable mention, Connecticut

Academy of Fine Arts; Gold Medal, Panama Pacific Exposition; first prize, Society of Washington Artists, Corcoran Gallery of Art.

Mr. Comins lived a great deal of his life in Washington and became a much sought after portraitist. He painted Supreme Court Justices, Congressmen, debutants, and other important subjects of his day.

TONY CORNETTI

Biographical data unavailable.

ELDZIER CORTOR

Painter. Afro-American. Born in Chicago, Illinois, in 1915. Studied at the Art Institute of Chicago, where he had to work during the day and study at night; Institute of Design, Columbia University; Pratt Graphic Art Center. He traveled in the Southeast, spending a year in the Sea Islands off the coast of Georgia, where he studied the Gullah Negroes. *Selected Exhibits*: American Negro Exposition, Chicago; City College of New York; Boston Museum of Art; Smith-Mason Gallery, Washington, D.C.; Metropolitan Museum of Art, New York City; Carnegie Institute, Pittsburgh; Studio Museum of Harlem, New York City. *Collections*: Barnett-Aden Collection; Howard University; Johnson Publishing Co., Inc.; Musée du Peuple Haitian; University of Illinois; Martha Jackson Gallery; and many private collections.

Cortor's paintings and drawings often stress fragments of the figure, for he believes the part can be more interesting than the whole. The meaning behind his work is less important to him than the composition and color.

It was a teacher who interested him in African art: "That was the most important influence of all in my work, for to this day you will find in my handling of the human figure that cylindrical and lyrical quality I was taught . . . to appreciate in African sculpture." (Eldzier Cortor)

HAROLD COUSINS

Sculptor. Afro-American. *Selected Exhibits*: American Cultural Center, Paris; Galerie Finkler, Paris; Poindexter Gallery, New York City; Claude Bernard Gallery, New York City; James A. Porter Gallery of African-American Art, Howard University, Washington, D.C. Has resided in France since 1949. Additional biographical data unavailable.

BERNICE CROSS

Painter. American. Studied at Wilmington Academy; Corcoran School of Art; Phillips Gallery School of Art. Taught at Hood College, Frederick, Maryland; American University, Washington, D.C.; YWCA, Washington, D.C.; and is the former head of the Phillips Gallery School of Art. *Selected Exhibits:* Corcoran Gallery of Art, Washington, D.C.; Bertha Schaefer Gallery, New York City; Contemporary Arts Gallery, New York City; Phillips Collection, Washington, D.C.; Franz Bader Gallery, Washington, D.C.; Little Gallery, Washington, D.C.; Whyte Gallery, Inc., Washington, D.C. *Collections:* Barnett-Aden Collection; Springfield Museum; Wilmington Society of Fine Arts; Phillips Collection, Washington, D.C.

Ms. Cross's imagination, sense of humor, and feeling for painting combine in her work to tell a story or convey a mood. Her works have a gay and elf-like quality, they are imaginative renderings. But beneath the twinkle, there is a sober sense of artistic values.

GENE DAVIS

Painter. American. Born in Washington, D.C., in 1920. Studied at University of Maryland; Wilson Teachers College. *Selected Exhibits:* Henri Gallery, Washington, D.C.; Catholic University, Washington, D.C.; Franz Bader Gallery, Washington, D.C.; San Francisco Museum of Art; Jefferson Place Gallery, Washington, D.C.; Washington Gallery of Modern Art; Brandeis University, Waltham, Massachusetts; Los Angeles County Museum of Art; Museum of Modern Art, New York City; "Two Decades of American Painting" circulated in Japan, India, Australia; Whitney Museum of American Art, New York City. *Collections:* Barnett-Aden Collection; Philadelphia Museum of Art; Corcoran Gallery of Art, Washington, D.C.; Brandeis University; Florsheim Foundation; Massachusetts Institute of Technology, Cambridge, Massachusetts; Museum of Modern Art, New York City; National Collection of Fine Arts, Smithsonian Institution; San Francisco Museum of Art; Woodward Foundation; Tate Gallery, London, England. Awarded Bronze Medal for Painting, Corcoran Gallery of Art; grant from National Council on the Arts; grant from National Endowment for the Arts.

Davis began painting in 1950 as a widely experimental expressionist. For about eight years he explored the ideas of Gorky, de Kooning, and Pollock in expressionist paint

handling and drawing. He then tried neo-Dadaism, proto-Pop directions and experimented with heavy impastos. Finally he came to question his own feelings. One of a number of experiments developed in early 1958 was an edge-to-edge painting of vertical stripes. Within that year, Davis found his format and established a new convention in abstract painting.

ADOLF DEHN

Painter, lithographer. American. Born in Waterville, Minnesota, in 1895; died in 1968. Studied at Minneapolis Institute School; Art Students League of New York. *Selected Exhibits:* Macbeth Gallery, New York City; A.A.A. Gallery, New York City; Metropolitan Museum of Art, New York City; Museum of Modern Art, New York City; Brooklyn Museum; Boston Museum of Fine Arts; Whitney Museum of American Art, New York City; New York Public Library; American Academy of Arts and Letters, New York City; Columbus Gallery of Fine Arts, Columbia, Ohio. *Collections:* Barnett-Aden Collection; Boston Museum of Fine Arts; Brooklyn Museum; Chicago Art Institute; Cincinnati Art Museum; Cleveland Museum of Art; Metropolitan Museum of Art, New York City; Whitney Museum of American Art, New York City; Museum of Modern Art, New York City; Newark Museum; U.S. Navy; British Museum. Awards from Philadelphia Art Alliance, The Print Club; Chicago Art Institute; Guggenheim Foundation Fellowship; first prize, 150th Anniversary of Lithography, Rochester Museum.

Dehn originally worked as an etcher and lithographer. He tried his hand at watercolor at age forty-one, four years later his watercolors were given a room of their own at the International Watercolor Show.

Adolf Dehn is "sensitive, urbane, masterly in technique, he has a unique and personal style, Dehn can render—more successfully than anyone—atmosphere and the subtler moods of nature." (Carl Zigrosser)

RICHARD DEMPSEY

Painter. Afro-American. Born in Ogden, Utah, in 1909. Studied at Sacramento Junior College; California College of Arts and Crafts; Students Art Center. Dempsey is now, and has been for many years, a resident of Washington, D.C. *Selected Exhibits:* Academy of Art, San Francisco; Whyte Gallery, Washington, D.C.; Franz Bader Gallery,

Washington, D.C.; Centre d'Art Gallery, Port-au-Prince, Haiti; National Gallery of Art, Washington, D.C.; Corcoran Gallery of Art, Washington, D.C.; American Academy of Arts and Letters, New York City; Baltimore Museum of Art; USIA "American Painters," in Austria, Greece, Germany; Rhodes National Gallery, Salisbury, Southern Rhodesia; University of Iowa, Iowa City, Iowa; Howard University, Washington, D.C.; "16 Washington Artists," Anacostia Neighborhood Museum, Smithsonian Institution, Washington, D.C. *Collections:* Franz Bader Gallery; Barnett-Aden Collection; Corcoran Gallery of Art; Howard University; D.C. Municipal Courts; IBM; Vera Jones Bright Gallery, Atlanta University; Atlantica Foundation, Southern Rhodesia; Luis-Angel Arango Gallery, Bogotá, Colombia; U. S. State Department; Institute of Jamaica Art Gallery. Awarded first prize, Fourth Annual Area Exhibit, Corcoran Gallery of Art; first prize, Golden Gate International Exhibit; first prize, *Times-Herald* Annual Exhibit; first prize, Atlanta University.

Dempsey's work shows continuing growth. He has never ceased to experiment, evolve, and add to earlier paintings. Each exhibit for him has been a new step forward.

AARON DOUGLAS

Painter, printmaker, illustrator. Afro-American. Born in Topeka, Kansas, in 1899. Studied at the University of Kansas (A.B.); University of Nebraska (B.F.A.); Columbia University Teachers College (M.A.); L'Academie Scandinave; privately under Winold Reiss; Despiau; Warquier; Othon Frieze. When Alain Locke put together his very important book *The New Negro* in 1925, Winold Reiss was selected as illustrator. He chose his student Aaron Douglas as his assistant. Douglas was "the artist" of the Harlem Renaissance. During the Depression, Douglas did many outstanding murals under the WPA. He is now retired from the Chairmanship of the Fisk University Department of Art. *Selected Exhibits:* Harmon Foundation; Texas Centennial Exposition, Dallas; Baltimore Museum of Art; Howard University, Washington, D.C.; Art Institute of Chicago; Brooklyn Museum; American Negro Exposition, Chicago. *Collections:* Barnett-Aden Collection; Fisk University, Nashville, Tennessee; Sherman Hotel; New York Public Library; 135th Street YMCA, New York City; Hall of Negro Life, Texas Centennial

Exposition; Dallas; Bennett College, Greensboro, North Carolina.

"Few people have been so prophetic in their art as Aaron Douglas . . . Hailed by all who know of his fame from the time that he first painted murals in the 1920s and 1930s, Douglas seems even more relevant today than he did at that time. At such an early date his art spoke prophetically of the beauty of the black man and his culture in this hemisphere. It is for this reason that Douglas continues to tower over young and old artists alike in that he planted his feet on solid ground at a time when it was unpopular to dignify the image of the black man." (David C. Driskell)

DAVID C. DRISKELL

Painter, graphic artist. Afro-American. Born in Eatonton, Georgia, in 1931. Studied at Howard University (B.A.); Catholic University of America (M.A.); Skowhegan School of Painting and Sculpture; Netherlands Institute for History of Art. *Selected Exhibits:* Rhodes National Gallery; Society of Washington Artists; Whitney Museum of American Art, New York City; Atlanta University; Howard University, Washington, D.C.; Baltimore Museum of Art; Franz Bader Gallery, Washington, D.C.; Oakland Museum; U.S. Department of State, Art in Embassies Program; San Diego Fine Arts Center; National Gallery of Art, Washington, D.C. *Collections:* Howard University; Barnett-Aden Collection; Corcoran Gallery of Art; Skowhegan School of Painting and Sculpture; Savery Art Gallery; Danforth Foundation; Atlanta University; Bocour Art Collection; Le Moyne College; Smithsonian Institution; United States Embassy in Denmark. Awarded honorable mention, Corcoran Gallery of Art; John Hope Award; prizes from the Danforth Foundation; American Federation of Art; Harmon Foundation. Currently Chairman of the Department of Art at Fisk University.

"He also possesses the power to endow his work with a warmth of feeling that removes it from the level of the obvious, the banal, or the sentimental. His is the double gift of clairvoyance and objectivity. . . . The artist's more recent paintings display a luxury of color and a splendor of design that still reflect his abiding interest in the more lyrical poetic aspects of surface . . ." (James A. Porter)

AUGUSTUS DUNBIER

Painter. American. Born in Osceola, Nebraska, in 1888.

Studied at the Royal Academy, Düsseldorf, Germany; Art Institute of Chicago. *Selected Exhibits:* Omaha Public Library; Joslyn Memorial; Howard University, Washington, D.C. Awarded a prize from the Nebraska Exposition. Additional biographical data unavailable.

ADOLPHUS EALEY

Painter, curator, teacher, designer, lecturer. Afro-American. Born in Atlanta, Georgia, in 1941. Studied at the New York School of Music and Art; Brooklyn Museum School of Art; Howard University; University of Wisconsin; Academie de la Grand Chaimiere, Paris; Washington Technical Institute. *Selected Exhibits:* Howard University, Washington, D.C.; IBM Galleries; University of Wisconsin, Madison, Wisconsin; Smithsonian Institution, Washington, D.C.; U.S. Department of State. Mr. Ealey has worked for the District of Columbia School System and as director of the International Arts Gallery. He is director of the Barnett-Aden Gallery.

D. M. FAGOG

Biographical data unavailable.

JOHN FARRAR

Painter. Afro-American. Born in Huntsville, Maryland, in 1927; died in 1972. At the age of fourteen, he won the *Times-Herald* Art Fair Scholarship, a \$100 war bond, plus a year of study under Eliaz Lanarek, a famous Polish artist. Studied at the Art Students League of New York. *Selected Exhibits:* Atlanta University; New Names in Negro Art, Washington, D.C.; City College of New York; Outdoor Art Fairs in Washington, D.C. Won \$300 first prize in the figure-painting category at the Atlanta University Exhibit. Works are in several public collections.

FREDERICK FLEMISTER

Painter. Afro-American. Born in Atlanta, Georgia, in 1916. Studied at Morehouse College; was a scholarship student at John Herron Art Institute; and studied privately under Hale Woodruff. *Selected Exhibits:* Atlanta University; High Art Museum, Atlanta; Dillard University, New Orleans; American Negro Exposition, Chicago; Institute of Modern Art, Boston; Albany Institute of History and Art; City College of New York; Xavier University, Cincinnati; Smith College Museum of Art, Northampton, Massachusetts. Awarded first prize in oils at the American

Negro Exposition; prize for painting, Atlanta University.

CLARE FONTANINI

Sculptor. American. Born in Rutland, Vermont, in 1908. Studied at College of St. Catherine (A.B.); Columbia University with Oronzio Maldarelli and Josef Albers (M.A.). In 1947, was appointed head of the Catholic University Art Department and was also professor of sculpture. *Selected Exhibits:* Walker Art Center, Minneapolis; Virginia Museum of Fine Arts, Richmond; National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.; Catholic University, Washington, D.C.; New Trinity College Library, Washington, D.C.; Mint Museum of Art, Charlotte, North Carolina. *Collections:* Barnett-Aden Collection; College of Saint Catherine, Minneapolis; Trinity College Library, Washington, D.C.; in many churches in the Washington D.C. area including St. John Evangelist Church and All Saints Episcopal Church. Awarded bronze medal in 1952 from the world famous sculptor Jacques Lipschitz; first prize, sculpture, Corcoran Gallery of Art Annual Area Show; first prize, sculpture, National Christian Arts Festival, University of Wisconsin; Frank E. Jelleff Award for Sculpture, Washington, D.C.

ALLAN FREELON

Painter, printmaker, educator. Afro-American. Born in Philadelphia, Pennsylvania, in 1895. Studied at Pennsylvania School of Industrial Art; University of Pennsylvania under Earl Horter and Hugh Breckenridge. *Selected Exhibits:* Harmon Foundation; Newton Galleries, New York City; Texas Centennial Exposition, Dallas; Howard University, Washington, D.C.; Whitney Museum of American Art, New York City; Philadelphia Civic Center; New Jersey State Museum; National Gallery of Art, Washington, D.C.; Warwick Gallery, Philadelphia. *Collections:* Barnett-Aden Collection; Jay Cooke High School; Gloucester High School; Vineland, New Jersey Museum of Art; Lincoln University, Pennsylvania; South Philadelphia Boys School. Awarded four-year scholarship, Philadelphia Museum School of Art; first prize, Art League of Germantown, Pennsylvania; first prize, Racial Commission of Philadelphia.

JACQUES GABRIEL

Biographical data unavailable.

MICHAEL J. GALLAGHER

Printmaker. American. Born in Scranton, Pennsylvania, in 1899. Studied at the Philadelphia School of Industrial Art; privately under Thorton Oakley. Gallagher, together with Dox Thrash and Hubert Mesibov, were responsible for the development of carborundum mezzotint or carbograph process. Gallagher worked under the Graphic Arts Division of the WPA Federal Art Project. *Collections:* Barnett-Aden Collection; Brooklyn Museum; Philadelphia Museum of Art; Smithsonian Institution; New York Public Library; Philadelphia Public Library.

ROBERT GATES

Painter, printmaker. American. Born in Detroit, Michigan, in 1906. Studied at the Detroit School of Arts and Crafts; Art Students League of New York City; Phillips Gallery School of Art; Colorado Springs Fine Arts Center. Served as Professor of Art at American University and was Artist-in-Residence at the American Embassy in Baghdad, Iraq. *Selected Exhibits:* Jefferson Place Gallery, Washington, D.C.; Studio House Gallery, Washington, D.C.; George Washington University, Washington, D.C.; Howard University, Washington, D.C.; Washington County Museum of Art, Hagerstown, Maryland; Richmond Academy of Fine Arts; Baltimore Museum of Art; Phillips Collection, Washington, D.C.; Watkins Gallery, American University, Washington, D.C. *Collections:* Baltimore Museum of Art; Barnett-Aden Collection; Watkins Gallery, American University; Dumbarton Oaks; Phillips Collection; Corcoran Gallery of Art; Lewissohn Collection. Awarded Still Life Medal, Society of Washington Artists, 1933, 1939; Landscape Medal, Society of Washington Artists; prizes from *Washington Evening Star*; Washington Watercolor Club; Hallmark International Painting Competition; Baltimore National Watercolor Exhibition.

Always present in Mr. Gates's work are his sensitivity, his forthrightness, and the basic beauty of the painting. His works are a tapestry of rectangular color areas. The forms are constructed with rich color and pattern. Gates uses nature as a starting point and evolves from it a scene or group of figures which he simplifies so that only the main elements are retained and reinforced through line and color.

R. GRAVES

Biographical data unavailable.

ROBERT GWATHMEY

Painter. American. Born in Richmond, Virginia, in 1903. Studied at North Carolina State College; Maryland Institute; Pennsylvania Academy of Fine Arts with George Harding, Daniel Garber. *Selected Exhibits:* Whitney Museum of American Art, New York City; Carnegie Institute, Pittsburgh; Metropolitan Museum of Art, New York City; Pennsylvania Academy of Fine Arts; Philadelphia; ACA Gallery, New York City; Boston Museum of Fine Arts; Virginia Museum of Fine Arts, Richmond; Boston University. *Collections:* Auburn University, Auburn, Alabama; Barnett-Aden Collection; Brandeis University, Waltham, Massachusetts; Birmingham, Alabama Museum of Fine Arts; Boston Museum of Fine Arts; Brooklyn Museum; Carnegie Institute, Pittsburgh, Pennsylvania; Los Angeles County Museum of Art; Philadelphia Museum of Art; Whitney Museum of American Art, New York City; California Palace Legion of Honor; University of Georgia, Athens, Georgia; IBM Galleries; University of Illinois; University of Nebraska, Lincoln, Nebraska; University of Oklahoma, Norman, Oklahoma; Pennsylvania Academy of Fine Arts; Randolph-Macon Woman's College, Lynchburg, Virginia; University of Rochester; Springfield, Massachusetts Museum of Fine Arts; University of Texas, Austin, Texas; Virginia Museum of Fine Arts, Richmond. Awarded U.S. Government 48 State Mural Competition; second prize, Carnegie Institute; fourth prize, Corcoran Gallery of Art.

Though his paintings have a stylized form, there is an important message to be found in each one of them. He uses simplified forms and bold colors to translate his message visually.

JAMES V. HERRING

Artist, educator. Afro-American. Born in Clio, South Carolina, in 1887; died in 1969. Studied at the Academy at Howard University; Syracuse University; Crouse College of Fine Arts, Syracuse University; Columbia College, Columbia University; Fogg Museum, Harvard University. In 1921, Mr. Herring was appointed to Howard University where for a year he served as the Instructor in the History of Architecture and Ornament. During that time, he or-

ganized the Department of Art, of which he became chairman. In 1930, he organized the first art gallery directed and controlled by blacks in the United States. The gallery at Howard University was located on the ground floor of the Andrew Rankin Memorial Chapel. In 1943, Mr. Herring, with Alonzo Aden, opened the Barnett-Aden Gallery in Washington, D.C.

"In a life devoted to the teaching and sharing of beauty, James Vernon Herring was friend, mentor, gadfly, to generations of students and colleagues at Howard University." (Richard Long)

HARLAN JACKSON

Painter. Afro-American. Born in Clearburn, Texas, in 1918. Studied at Kansas State Teachers College; Hans Hoffman School of Fine Arts in New York City; Howard University; California School of Fine Arts; and in Haiti on a fellowship. *Selected Exhibits:* State Armory, Wilmington, Delaware; James A. Porter Gallery of African-American Art, Howard University, Washington, D.C.; Panoramas Gallery, New York City. *Collections:* Barnett-Aden Collection; Howard University.

Harlan Jackson's works have a boldness of design and the effective and varied use of primary colors. But the rhythm of his designs is powerful and insistent, the color is bold, and the sharp angular forms convey deep tensions.

MALVIN GRAY JOHNSON

Painter, commercial artist. Afro-American. Born in Greensboro, North Carolina, in 1896; died in 1934. Studied at the National Academy of Design. *Selected Exhibits:* Harmon Foundation; Texas Centennial Exposition, Dallas; Howard University, Washington, D.C.; Baltimore Museum of Art; American Negro Exposition, Chicago; Art Institute of Boston; New Jersey State Museum; Library of Congress, Washington, D.C.; Smithsonian Institution, Washington, D.C.; Newark Museum. *Collections:* Barnett-Aden Collection; Whitney Museum of American Art; Harmon Foundation; Howard University; National Collection of Fine Arts, Smithsonian Institution; Fisk University; Public Works Administration Projects; National Archives; New York Public Library, Schomburg Collection; Oakland Art Museum. Awarded Otto H. Kahn Prize, Harmon Foundation.

"Artistic or creative fervor was of the essence of this

man who won the respect and admiration of many artists and patrons of the arts . . . A certain rugged indomitableness kept him at his problems until he had attained the ripeness of vision, the clarity of insight that made his best painting—that, specifically between the years of 1931 and October, 1934—possible. The man gave his life to the struggle, dying at the age of thirty-eight at the time he was producing his best work." (James A. Porter)

WILLIAM H. JOHNSON

Painter, graphic artist. Afro-American. Born in Florence, South Carolina, in 1901; died in 1970. Came to New York at seventeen and worked at various jobs for three years until he could pay for classes at the National Academy of Design. While there, he won many top prizes. In 1924, he went to Paris to study. In France, Johnson met a Danish woman, Holcha Krake. She traveled to the United States with him in 1930. After a short visit, they returned to Denmark and were married. In 1938 they returned to New York, where Johnson went to work for the WPA. In 1943 his wife died of cancer and after that Johnson was never in full command of his faculties. In 1946, he returned to Denmark but had to be hospitalized. In 1947, Johnson was sent back to New York and placed in a mental hospital where he died in 1970. *Selected Exhibits:* Harlem Art Center; Harmon Foundation; Gavle Museum, Sweden; National Museum, Stockholm; Trondhjem Museum, Norway; Artists Gallery, New York City; Fisk University, Nashville, Tennessee; Morgan State College, Baltimore; Philadelphia Civic Center; American Negro Exposition, Chicago; Texas Centennial Exposition, Dallas; Newark Museum; Tuskegee Institute, Alabama; National Collection of Fine Arts, Smithsonian Institution, Washington, D.C. *Collections:* Barnett-Aden Collection; Oakland Museum; National Collection of Fine Arts, Smithsonian Institution; Howard University; Tuskegee Institute; Morgan State College; Hampton Institute; Museum of African Art Frederick Douglass Institute. Awarded the Gold Medal from the Harmon Foundation; Cannon Prize; Hallgraten Prize of the National Academy of Design.

"In all my years of painting I have had one absorbing and inspired idea and have worked toward it with unyielding zeal—to give in simple and stark form the story of the Negro as he has existed." (William H. Johnson)

LOIS MAILOU JONES

Painter, designer, illustrator. Afro-American. Born in Boston, Massachusetts, in 1906. She received four successive scholarships to the Boston Museum of Fine Arts. Since there were no openings, the school suggested she apply for an assistantship at an all-black university. After leaving Boston, she continued her studies at the Academie Julian, Paris; École des Beaux-Arts, Paris; Rome; Columbia University Summer School; Columbia University Teachers College; Howard University (A.B.); privately under Philip Hale; Jules Adler; and Joseph Berges. In 1945 Ms. Jones came to Howard University to teach in the art department. *Selected Exhibits:* Salon des Artistes Français, Paris; National Academy of Design, New York City; Pennsylvania Academy of Fine Arts; Harmon Foundation; Texas Centennial Exposition, Dallas; National Gallery of Art, Washington, D.C.; American Negro Exposition, Chicago; Institute of Modern Art, Boston; San Francisco Art Museum; United Nations Club; Soulanges Gallery, Paris; Vose Gallery, Boston; Phillips Collection, Washington, D.C.; Galerie International, New York City; "16 Washington Artists," Anacostia Neighborhood Museum, Smithsonian Institution, Washington, D.C.; City College of New York; Boston Museum of Fine Arts. *Collections:* IBM Galleries; Brooklyn Museum; Phillips Collection; Barnett-Aden Collection; International Fair Gallery, Izmir, Turkey; University of Punjab, Pakistan; Palais National, Haiti; Atlanta University; Howard University; West Virginia State College; Rosenwald Foundation; Retreat for Foreign Missionaries (mural); Corcoran Gallery of Art; Galerie International; Walker Art Center; Bowdoin College; United States Embassy in Luxembourg; 135th Street Branch, New York Public Library; Johnson Publishing Co., Inc. Awarded the Robert Woods Bliss Landscape Prize in Oil Painting, Corcoran Gallery of Art; first prize, Corcoran Gallery of Art; first award, oil, Atlanta University; Haitian Government Decoration and Order for Achievement in Art; honorable mention, American Negro Exposition; first prize, oil, National Museum.

"Louis Mailou Jones is one of the few figures in American art to achieve a long, exciting and inspiring career in which there is no room for defeat, dullness and trickery. Whether it is the Lois Jones of the early thirties—the artist in Montmartre, the Lois Jones of the fifties and sixties

watching "Peasants on Parade, Haiti," or Lois Jones of today reflecting on "Dahomey," . . . it is always the Lois Jones in full control of her design and her colors. Few could so freshly see the world over a forty-year period. . . .

"Lois Mailou Jones is, and has long been, a catalyst for artists, particularly black artists; but she has also never faltered in the creativity of her own work and in the generosity and humanity of her life." (Edmund B. Gaither)

JASMIN JOSEPH

Painter, sculptor. Born in La Grande Rivier Du Nord, Haiti, in 1923. Studied at the Centre d'Art in Haiti where he developed a technique of firing pierced screens of brickwork. Joseph has slowly turned toward painting, favoring the exotic world of birds and animals. Additional biographical data unavailable.

JACOB KAINEN

Painter, printmaker. American. Born in Westbury, Connecticut, in 1909. Studied at the Art Students League of New York; Evening School of Industrial Art; Pratt Institute School of Art; New York University of Architecture; George Washington University. Mr. Kainen was Curator of Prints at the National Collection of Fine Arts, Smithsonian Institution. *Selected Exhibits:* USIA Contemporary American Painting Tour of Latin America; Roko Gallery, New York City; Grand Central Moderns, New York City; Emerson Gallery, McLean, Virginia; Franz Bader Gallery, Washington, D.C.; Art Institute of Chicago; Detroit Art Institute; Oakland Art Gallery; "16 Washington Artists," Anacostia Neighborhood Museum, Smithsonian Institution, Washington, D.C.; Brooklyn Museum; Metropolitan Museum of Art, New York City; Baltimore Museum of Art; Phillips Collection, Washington, D.C.; Hom Gallery, Bethesda, Maryland. *Collections:* Metropolitan Museum of Art; Brooklyn Museum; Baltimore Museum of Art; Brooklyn Public Library; Barnett-Aden Collection; Queens College; Carnegie Institute; Library of Congress; Phillips Collection; Corcoran Gallery of Art; National Collection of Fine Arts, Smithsonian Institution; Howard University; H. Biggs Memorial Hospital, Ithaca; East Texas Teachers College; Bezalel National Museum, Jerusalem; and many private collections. Awarded Purchase Prize, Library of Congress; several prizes from the Corcoran Gallery of Art Regional Exhibitions.

Jacob Kainen has always gone his own way as a painter, quite independent of current styles or movements. There is an agony of conflict in his work that shows that it was not easily achieved. His boldness lies in his independence, his incorruptibility. His work is simply there. You accept it on his terms or not at all.

"Kainen is an intellectual, a traditionalist, a scholar, but the past he reveres was a time of ceaseless revolution. No other Washington painter has been as intimately associated with the growth of modern art." (Paul Richards)

JOSEPH KERSEY

Sculptor, painter. Afro-American. Born in Chicago, Illinois, in 1908. Studied at the Art Institute of Chicago. *Selected Exhibits:* Chicago Artists; Federal Arts Project; American Negro Exposition, Chicago; Atlanta University; Howard University, Washington, D.C.; Library of Congress, Washington, D.C.; South Side Community Center, Chicago; McMillen Inc., Galleries, New York City. *Collections:* Johnson Publishing Co., Inc.; Barnett-Aden Collection. Awarded honorable mention at the American Negro Exposition.

JOSEPH LASKER

Painter, illustrator. American. Born in Brooklyn, New York, in 1919. Studied at Cooper Union Art School (certificate). *Selected Exhibits:* Kraushaar Galleries, New York City; Pennsylvania Academy of Fine Arts; Whitney Museum of American Art, New York City; National Academy of Design, New York City. *Collections:* Whitney Museum of American Art; Philadelphia Museum of Art; Joseph H. Hirshhorn Collection; Springfield Museum; California Palace Legion of Honor; Post Offices in Calumet, Michigan, and Milbury, Massachusetts (murals); Henry Street Settlement Playhouse (mural); Barnett-Aden Collection. Awarded Purchase Prize Murals, Washington State Capitol Building; Prix de Rome.

"I really am a genre painter, but when abstraction came into ascendancy and 'genre' had become almost a dirty word, I began to wonder if my style was really valid. But I no longer worry whether the way I work is smart or sophisticated or in vogue—I just paint." (Joseph Lasker)

JACOB LAWRENCE

Painter, illustrator. Afro-American. Born in Atlantic City,

New Jersey, in 1917. Studied at the Art Workshop under Charles Alston and Henry Bannarn; Harlem Art Center; American Artists School; Harlem Workshop. Lawrence first achieved recognition with his *Migration of the Negro* series painted in 1941. The series of 60 panels detailed conditions in the South that encouraged the migration of black families to northern industrial centers before and during World War II. The odd number panels of the series belong to the Phillips Collection in Washington, D.C. *Selected Exhibits:* Harlem Art Center; Fisk University, Nashville, Tennessee; Baltimore Museum of Art; American Negro Exposition, Chicago; Museum of Modern Art, New York City; Phillips Collection, Washington, D.C.; Morgan State College, Baltimore; Brandeis University, Waltham, Massachusetts; 1st World Festival of Negro Arts, Dakar, Senegal; Boston Museum of Fine Arts; National Center of Afro-American Artists, Boston; Whitney Museum of American Art, New York City; American Academy of Arts and Letters; National Institute of Arts and Letters. *Collections:* Museum of Modern Art; Metropolitan Museum of Art; Phillips Collection; Art Students League of New York; New School for Social Research; Addison Gallery of American Art; Barnett-Aden Collection; Phillips Academy; Alabama Polytechnic Institute; Albright-Knox Gallery; Atlanta University; Baltimore Museum of Art; Brooklyn Museum; Container Corporation of America; Detroit Institute of Art; George Washington Carver School; Harmon Foundation; Howard University; IBM Galleries; Museum of Modern Art, São Paulo, Brazil; New Jersey State Museum; Portland Museum of Art; Rhode Island School of Design; Southern Illinois University; University of Arizona; Virginia Museum of Fine Arts; Cornell University; Whitney Museum of American Art; Wichita Art Museum; Worcester Art Museum; Spelman College, Atlanta University; Morgan State College; Joseph H. Hirshhorn Collection; National Archives; Johnson Publishing Co., Inc.; Newark Public Library. Lawrence received the NAACP's Spingarn Medal in 1970, he was the first painter to be so honored. On receipt of the Spingarn Medal, Lawrence said, "If I have received a degree of success as a creative artist it is mainly due to the black experience which is our heritage—an experience which gives inspiration, motivation and stimulation. It was inspired by the black esthetic by which we are surrounded . . . to depict our life . . ."

"Although his style with its brilliant color, abstract form and patterned surface is wholly 'modern,' Lawrence is like a medieval artist in wanting to teach by means of pictures and being able to paint only what he deeply feels and knows. His subject matter has been drawn from experiences which have touched him personally . . ." (Aline B. Saarinen)

HUGHIE LEE-SMITH

Painter. Afro-American. Born in Eustis, Florida, in 1914. Studied at the Cleveland Institute of Art; Wayne State University (B.S.); Art School of the Detroit Society of Arts and Crafts; John Huntington Polytechnic Institute. *Selected Exhibits:* Howard University, Washington, D.C.; USIA Traveling Show to the USSR; Petite Gallery, New York City; Grand Central Art Galleries, New York City; Museum of Modern Art, New York City; Boston Museum of Fine Arts; San Francisco Museum of Art; Cleveland Museum of Art; Detroit Institute of Arts; Albany Institute of History and Art; Denver Art Museum; Cincinnati Art Museum; Contemporary Arts Museum, Houston; Rhode Island School of Design; Atlanta University; National Academy of Design, New York City; La Jolla Museum of Art; Whitney Museum of American Art, New York City; National Center of Afro-American Artists, Boston; Studio Museum in Harlem. *Collections:* Atlanta University; Barnett-Aden Collection; Detroit Institute of Arts; Art School of the Detroit Society of Arts and Crafts; Lagos Museum, Nigeria; Squibb and Sons; American Natural Gas Service Co; Mahogany Corporation; U.S. Navy Art Center; University of Michigan; Wayne State University; Howard University; Parrish Museum; Johnson Publishing Co., Inc.; Arwin Galleries; and many private collections. Awards received from the following institutions and organizations: Cleveland Museum of Art; Atlanta University; Detroit Institute of Arts; Michigan State Fair; Michigan Academy of Science, Arts, and Letters; National Academy of Design; City Center Gallery; Society of African Culture.

Hughie Lee-Smith's works are the product of a Romantic-Realist. Perfectly clean and sharply defined, his contrasts of light and dark prove his technical maturity. His subject is moody and personal. Time and space are mysterious and fleeting. He paints with eloquence and compassion. His works are extraordinarily sensitive and thoughtful and call for our best response.

NORMAN LEWIS

Painter. Afro-American. Born in New York City, in 1909. Studied at Columbia University; privately under Augusta Savage; Raphael Soyer; Vaclav Vytacil; Angela Streater. In the 1960s, he was an active participant in the black esthetic revolution. He was involved with Spiral, a group of black artists who, after the 1963 March on Washington, organized to show their concern for the Civil Rights Movement by making a collective statement about the nature of black art. *Selected Exhibits:* Harlem Artists Guild; Fisk University, Nashville, Tennessee; Baltimore Museum of Art; American Negro Exposition, Chicago; Atlanta University; Metropolitan Museum of Art, New York City; Whitney Museum of American Art; New York City; Art Institute of Chicago; Boston Museum of Fine Arts; Corcoran Gallery of Art, Washington, D.C.; Musée de Peinture et de Sculpture, Grenoble, France; Ghana National Museum; "Venice Biennale," Venice, Italy; Minneapolis Institute of Arts; Studio Museum in Harlem; National Center of Afro-American Artists, Boston. *Collections:* Addison Gallery of American Arts; Barnett-Aden Collection; Museum of Modern Art; Munson-Williams-Proctor Institute; Art Institute of Chicago; Arden Gallery; IBM; Manufacturers Hanover Bank; Time-Life Building; St. Albans High School (mural); and many private collections. Awards from the Carnegie Institute; American Academy of Arts and Letters; National Institute of Arts and Letters.

"... a painting should always be doing something when it is being looked at, but something of itself, not words or musical notes." (Norman Lewis)

EDWARD L. LOPER, JR.

Painter. Afro-American. Born in Wilmington, Delaware, in 1916. Received private criticism from N.C. Wyeth, Walter Pyle, and David Reyam. *Selected Exhibits:* Delaware Artists Annual; American Negro Exposition, Chicago; Institute of Modern Art, Boston; Atlanta University; State Armory, Wilmington, Delaware; Tanner Art Galleries; Newark Museum; James A. Porter Gallery of African-American Art, Howard University, Washington, D.C.; Smith-Mason Gallery, Washington, D.C.; Library of Congress, Washington, D.C.; Smith College, Northampton, Massachusetts. *Collections:* Atlanta University; Aesthetic Dynamics; Barnett-Aden Collection. Awarded honorable

mention, Delaware Artists Annual; Popular Prize, Whyte Gallery, Inc.; Purchase Prize, Delaware Artists Annual; Purchase Prize, Atlanta University; Yarnall Albott Prize.

HERMAN MARIL

Painter, educator. American. Born in Baltimore, Maryland, in 1908. Studied at Maryland Institute College of Art. *Selected Exhibits:* Golden Gate International Exposition, San Francisco; Carnegie Institute Annual, Pittsburgh; Baltimore Museum of Art; Pennsylvania Academy of Fine Arts, Philadelphia; Corcoran Gallery of Art, Washington, D.C.; Franz Bader Gallery, Washington, D.C.; Forum Gallery, New York City; Howard University, Washington, D.C. *Collections:* Whitney Museum of American Art; Metropolitan Museum of Art; Baltimore Museum of Art; Barnett-Aden Collection; San Francisco Museum of Art; National Collection of Fine Arts, Smithsonian Institution; Amherst College; Howard University; Senate Office Building; Morgan State College. Awarded first award, Silvermine Guild; Stefan Hirsch Memorial Award, Audubon Artists; Artists Prize, Baltimore Museum of Art.

"The word which expresses best the work of Herman Maril is tranquil. . . . Critics differ as to Maril's style. Mary Cole of the *Art Digest* says his style is semi-abstract, with deep feeling for nature and from that deep feeling creates canvases that communicate quiet and peaceful poetry. Helen Carlson says Maril paints realistically, but it is a realism reduced to its simplest form. There is a constant awareness of design in these paintings and the color and harmonies are as sensitively refined as the compositions they accompany. Although critics do not agree as to Maril's style, they all concur in the one fact that his painting is mature and tranquil." (James V. Herring)

ARCHIBALD J. MOTLEY, JR.

Painter. Afro-American. Born in New Orleans, Louisiana, in 1891. Studied at the Art Institute of Chicago under Karl Buehler, Norton, and Krehbiel. In 1928, Motley held a one-man show at the New Galleries, the first by a black man since Henry O. Tanner. Motley made an arrangement with the Treasury Department that allowed him to paint murals for Howard University and teach art there at the same time. *Selected Exhibits:* Harmon Foundation; Illinois Academy of Fine Arts; Art Institute of Chicago; Corcoran Gallery of Art, Washington, D.C.; Dallas Exposi-

tion; Texas Centennial Exposition, Dallas; American Negro Exposition, Chicago; City College of New York; La Jolla Art Museum. *Collections:* Howard University; Harmon Foundation; Barnett-Aden Collection; Wood River Post Office; Evansville State Hospital; Chicago Public Library; Ryerson School, Doolittle School, Chicago; Nichols School, Evanston, Illinois; National Archives; New York Public Library, Schomburg Collection. Awarded Gold Medal, Harmon Foundation; Frank J. Logan Medal; J.N. Eisendrath Prize.

I. RICE PEREIRA

Painter. American. Born in Boston, Massachusetts, in 1907; died in 1972. Studied at the Academie Moderne, Paris; Art Students League of New York. *Selected Exhibits:* Museum of Modern Art, New York City; San Francisco Museum; Phillips Collection, Washington, D.C.; Dayton Art Institute; Whitney Museum of American Art, New York City; Corcoran Gallery of Art, Washington, D.C.; "1 São Paulo Bienal," São Paulo, Brazil; Musée d'Art Moderne, Paris; "Venice Biennale," Venice, Italy; "100 Years of American Painting," Tate Gallery, London; Institute of Contemporary Art, London; Museum fur Volkerkunde, Berlin; Honolulu Academy of Fine Arts; Royal Academy of Arts, London; Municipal Gallery of Art, Dublin; Musée d'Art de La Ville, Paris. *Collections:* Addison Gallery of Art; Art Institute of Chicago; Baltimore Museum of Art; Barnett-Aden Collection; Boston Museum of Fine Arts; Brandeis University; Guggenheim Museum; Harvard University; Howard University; Brooklyn Museum; Metropolitan Museum of Art; Milwaukee Art Center; Newark Museum; Museum of Modern Art; Phillips Collection; Phoenix Art Museum; San Francisco Museum of Art; Whitney Museum of American Art; Worcester Art Museum.

Her work contains brilliant, carefully plotted blocks, lines, and dashes done in endless variations with a few primary colors. The paintings reflect a sense of infinite space from several points at the same time. Her lines and broad bands of colors are the dominant surface forms, which overlap and lead the eye through complex arrangements to the depth of each painting. Although her work is abstract and geometric, it is the result of a poetic philosophy of life which she felt could only be expressed in this form. She used the scientific concept of man's life in an immense universe and translated it into artistic poetry.

JACK PERLMUTTER

Painter, printmaker. American. Born in New York City, in 1920. Perlmutter is a self-taught artist. *Selected Exhibits:* Terry Dintenfass, Inc., New York City; Agra Gallery, Washington, D.C.; Jewish Community Center, Washington, D.C.; G Gallery, New York City; I.F.A. Galleries, Washington, D.C.; David Gallery, Houston; Cosmos Club, Washington, D.C.; Corcoran Gallery of Art, Washington, D.C. 3rd and 4th Expos Gravure, Ljubljana, Yugoslavia; 3rd National Invitational Exhibition of Printmaking, University of Wisconsin, Madison; Anacostia Public Library, Washington, D.C.; Fine Arts Gallery, San Diego, California. *Collections:* National Gallery of Art; Phillips Collection; Corcoran Gallery of Art; Barnett-Aden Collection; Metropolitan Museum of Art; National Museum of Modern Art, Tokyo; Brooklyn Museum; Carnegie Institute; Art Gallery of the City of St. Louis; Bradley University; Butler Institute of Art; Cincinnati Museum of Art; D.C. Teachers College; Howard University; Library of Congress; New Jersey State Teachers College; New York University; Walker Gallery; Tuskegee Institute. Awarded Print Prize, first International Exhibit of Fine Arts, Saigon; first prize, Society of Washington Artists; Purchase Prize, 11th National Print Exhibition, Brooklyn Museum.

In Perlmutter's paintings objects, colors, shapes tumble down the stairs with you to the city outside and become part of your experience.

"My own art is very much involved with what I am, where I belong, all the cities, beaches, boardwalks, and people of my life. I have a sense of place that comes through even the most abstract of my works." (Jack Perlmutter)

"These are my paintings. They are made up of my constant wonder at the peopled city." (Jack Perlmutter)

ROBERT PHILIPP

Painter. American. Born in New York City, in 1895. Studied at Art Students League of New York with DuMond and Bridgman; National Academy of Design with Volk and Maynard. *Selected Exhibits:* Associated American Artists Galleries, New York City; Grand Central Art Galleries, Inc., New York City; Carnegie International Exhibition of Paintings, Pittsburgh; Corcoran Gallery of Art, Washington, D.C.; Babcock Galleries, New York City.

Collections: Museum of Fine Arts, Houston; Brooklyn Museum; Barnett-Aden Collection; Whitney Museum of American Art; Metropolitan Museum of Art; IBM Galleries; Dallas Museum of Art; University of Arizona; Toledo Museum; Omaha Museum; Wichita Museum; Corcoran Gallery of Art; U.S. Air Force Academy; Norton Gallery of Art. Awarded Second Halgarten Prize, National Academy of Design; first prize and Logan Medal, Chicago Art Institute; first honorable mention, Carnegie International Exhibition of Paintings; Silver Medal, Corcoran Gallery of Art Biennial; W.C. Osborne Award, American Watercolor Society.

Philipp began his artistic career early as a portrait painter. Since then he has proved himself an accomplished painter in many areas—smiling landscapes, modest still-lives, masculine portraits, or youthful feminine figures in the nude. The interest in the still-lives centers in relations of form in these canvases of provocatively grouped objects in which there is simplicity and clarity of design.

DELILAH PIERCE

Painter, educator. Afro-American. Born in Washington, D.C., in 1904. Studied at Miner Teachers College; Howard University (B.S.); Columbia University Teachers College, (M.A.); University of Pennsylvania; New York University; University of Chicago; Museum of Modern Art, Peoples Art Center; privately with Lois Mailou Jones; Celine Tabary; James L. Wells; Ralph Pearson; and Jack Perlmutter. Mrs. Pierce is retired from teaching as an Assistant Professor of Art Education at D.C. Teachers College. *Selected Exhibits:* Atlanta University; Corcoran Gallery of Art, Washington, D.C.; Baltimore Museum of Art; American Art League, Smithsonian Institution, Washington, D.C.; "16 Washington Artists," Anacostia Neighborhood Museum, Smithsonian Institution, Washington, D.C.; Smith-Mason Gallery National Exhibit, Washington, D.C.; New Jersey State Museum; Artists' Mart, Washington, D.C.; DCAA, Exhibition '69, '70, '73, Anacostia Neighborhood Museum, Smithsonian Institution, Washington, D.C.; Black American Contemporary Art, American Embassy Dar Es Salaam. *Collections:* Howard University; Eugene A. Clark Elementary School; D.C. Teachers College; Barnett-Aden Collection; Smith-Mason Gallery. Awarded Agnes Meyer 1962 Summer Fellowship to travel and study in Africa, Europe, and the Middle East; American Federa-

tion of the Arts, Museums Donor Program, Purchase Award; Smith-Mason Gallery Citation; Phi Delta Kappa Achievement Award for Outstanding Service and Achievement in Art and Art Education.

Delilah Pierce is a painter with a special feeling for New England. Often applying her paint with a palette knife, she creates colorful, rough-textured effects.

DAN PUMBO

Biographical data unavailable.

JAMES A. PORTER

Painter, art historian, critic, writer, lecturer. Afro-American. Born in Baltimore, Maryland, in 1905; died in 1971. Studied at Howard University (B.S.); Columbia University Teachers College; Art Students League of New York; Sorbonne, Paris; New York University (M.A.); pupil of Dimitri Romanovsky. Porter taught art at Howard University for over forty years, many of those years he spent as chairman of the department. During his years at Howard, Porter wrote *Modern Negro Art*, the basic book for any study of black art. In 1963, he received a \$2,500 *Evening Star* Faculty Research Grant to travel and study in West Africa. In 1966, Porter was one of twenty-five teachers to receive the National Gallery of Art Medal at the White House. Porter spent his life studying and documenting the history of black art in this country and throughout the world. *Selected Exhibits*: Harmon Foundation; American Watercolor Society; National Gallery of Art, Washington, D.C.; Corcoran Gallery of Art, Washington, D.C.; Museum of Modern Art, New York City; Institute of Contemporary Art, Boston; Baltimore Museum of Art; Pennsylvania Academy of Fine Arts, Philadelphia; Howard University, Washington, D.C.; American Negro Exposition, Chicago; Detroit Museum of Fine Arts; Fine Arts Gallery of San Diego; Oakland Museum; Philadelphia Civic Center; State Armory, Wilmington, Delaware; Smith-Mason Gallery, Washington, D.C. *Collections*: Howard University; Lincoln University; Harmon Foundation; IBM Galleries; Hampton Institute; Barnett-Aden Collection; National Archives. Awarded Schomburg Portrait Prize; honorable mention, Harmon Foundation; Achievement in Art, Pyramid Club.

ROBINSON

Biographical data unavailable.

JOHN ROBINSON

Painter. Afro-American. Born in Washington, D.C., in 1912; currently a resident of the Anacostia section of Washington. Studied at Howard University under Professor Herring. *Selected Exhibits*: Atlanta University; Howard University, Washington, D.C.; "16 Washington Artists," Anacostia Neighborhood Museum, Smithsonian Institution, Washington, D.C.; numerous outdoor art fairs. *Collections*: Howard University; Barnett-Aden Collection; Atlanta University; and many private collections.

WILLIAM E. SCOTT

Painter, illustrator, muralist. Afro-American. Born in Indianapolis, Indiana, in 1884; died in 1964. Studied at the Art Institute of Chicago. In 1907 he was among a group of advanced students selected to exhibit panels illustrating the conditions of labor in Chicago. He left Chicago to study at the Julian and Colarossi Academies in Paris, and with Henry O. Tanner. In 1931 he received a grant from the Rosenwald Foundation to spend a year in Haiti portraying the people. When he returned home he began a career as a muralist working in hospitals and public buildings in Indiana, Illinois, West Virginia, and New York. Scott was known as the dean of Negro artists. *Selected Exhibits*: Royal Academy, London; Autumn Salon, Paris; Art Institute of Chicago; Cincinnati Art Museum; Fine Arts Gallery of San Diego; Harmon Foundation; American Negro Exposition, Chicago; Texas Centennial Exposition, Dallas; New Jersey State Museum; Howard University, Washington, D.C. *Collections*: works are in many collections including Herron Art Institute; Fort Wayne Indiana Court House; *Chicago Defender* Newspaper Lobby; Paris Salon; London Royal Academy; Government of Argentina; John Shoop School; 135th Street YMCA; National Archives; New York Public Library, Schomburg Collection; Barnett-Aden Collection. Awarded Frederick Manus Brand Prize, Art Institute of Chicago; Gold Medal, Harmon Foundation; Jessa Binga Prize; James McVeagh Prize; Legion of Honor, Government of Haiti; first prize, Indiana State Fair.

CHARLES SEBREE

Painter, illustrator. Afro-American. Born in Madisonville, Kentucky, in 1914. Studied at the Art Institute of Chicago. Worked for the WPA (Easel Division) from 1936 to 1938.

Sebree did illustrations for Countee Cullen's book, *Lost Zoo*. *Selected Exhibits*: International Watercolor Society; Federal Art Project Gallery, Chicago; Grace Home Gallery, Boston; American Negro Exposition, Chicago; Institute of Modern Art, Boston; Howard University, Washington, D.C.; City College of New York. *Collections*: Renaissance Society; University of Chicago; Thorton Wilder Collection; McBride Collection; Barnett-Aden Collection; National Archives; New York Public Library, Schomburg Collection; Atlanta University; National Collection of Fine Arts, Smithsonian Institution; and many private collections.

MERTON SIMPSON

Painter. Afro-American. Born in Charleston, South Carolina, in 1928. Studied at Cooper Union, New York University; and privately under William Halsey; Robert Motherwell. Simpson received recognition in the 1950s when he was represented at the Guggenheim exhibit "Younger American Painters." His work in the late 1950s consisted mainly of landscapes and seascapes in the romantic abstract expressionist tradition. In the 1960s, Simpson moved toward more of a theme of blackness, but he dislikes placing artists in categories according to color. Simpson is also a dealer in African art through the Merton D. Simpson Gallery of Primitive and Modern Art in New York City. *Selected Exhibits*: Contemporary Arts Gallery, New York City; Guggenheim Museum, New York City; Metropolitan Museum of Art, New York City; Brooklyn Museum; National Gallery, Paris; Oakland Museum; Atlanta University; City College of New York; National Museum of Japan; Fisk University, Nashville, Tennessee; Red Cross Exchange Exhibit, France, Japan. *Collections*: Guggenheim Museum; Howard University; Merton D. Simpson Gallery; James J. Sweeney Collection; Scott Field Museum; Atlanta University; Gibbes Art Gallery; University of Massachusetts; Barnett-Aden Collection; Fisk University; Columbia Museum of Art; and many private collections including: Governor Nelson Rockefeller; the late Duke Ellington; and Mr. Henry Luce, Jr.

ISAAC SOYER

Painter. United States citizen. Born in Russia, in 1902. Studied at the National Academy of Design; Cooper Union Art School; in Paris; in Madrid. *Selected Exhibits*: Museum of Modern Art, New York City; Art Institute of Chicago;

Pennsylvania Academy of Fine Arts; Corcoran Gallery of Art, Washington, D.C.; New York World's Fair, 1939. *Collections*: Whitney Museum of American Art; Barnett-Aden Collection; Brooklyn Museum; Albright-Knox Art Gallery; Dallas Museum of Fine Arts; Brooks Memorial Gallery. Awarded first prize, Western New York Exhibit; first prize, landscape, Audubon Artists Exhibit.

THEODOROS STAMOS

Painter. American. Born in New York City, in 1922. Studied at the American Artists School with Simon Kennedy, Joseph Konzal. *Selected Exhibits*: Baltimore Museum of Art; Corcoran Gallery of Art, Washington, D.C.; Brandeis University, Waltham, Massachusetts; Philadelphia Art Alliance; Washington Gallery of Modern Art; University of Colorado; Metropolitan Museum of Art, New York City; Art Institute of Chicago; Carnegie Institute, Pittsburgh; 6th Tokyo International; Guggenheim Museum, New York City; Museum of Modern Art, New York City; International Council of the Museum of Modern Art, touring exhibition, Rome, Brussels, Paris; Marlborough Galleries, Inc., New York City. *Collections*: Museum of Modern Art; Metropolitan Museum of Art; Whitney Museum of American Art; University of California Museum, Berkeley; New Jersey State Museum; Albright-Knox Art Gallery; Walker Art Center; University of Nebraska; Munson-Williams-Proctor Institute; Wadsworth Atheneum; California Palace of Honor; Vassar College; Wellesley College; University of Iowa; Detroit Museum of Arts; Tel Aviv Museum; Phillips Collection; Des Moines Art Center; Barnett-Aden Collection; Chase Manhattan Bank. Awarded Brandeis University Creative Arts Award; National Institute of Arts and Letters Award; Mainichi Newspaper Prize, 6th Tokyo International.

Stamos's indefinite shapes are always tied in some way to nature. His paintings are deeply philosophic and more suggestive of nature's mysteries than depictive of her exact features. In his work, space becomes a positive force in itself and the brushstrokes take on a life of their own. Although his work is completely abstract, in appearance, Stamos says "I believe that art is a child of nature. When I paint I work usually directly from nature and contrary to the critics, I am not rediscovering nature, because I never left it. My abstract idiom is a point of departure for the expression."

CELINE TABARY

Painter, designer. Born in Vermelles, France, in 1908. Studied at Academie Julian, Paris. Ms. Tabary lived and worked in the Washington area for many years. In 1948, she and Lois Mailou Jones opened classes for the teaching of art skills to a twelve-member group called "Little Paris." The group held at least six exhibitions a year. *Selected Exhibitions*: Dupont Theatre Gallery of Art, Washington, D.C.; Southeast Washington Exhibit, American Veterans Committee; Institute of Modern Art, Boston; Washington Public Library; Whyte Gallery, Inc., Washington, D.C.; National Academy of Design, New York City; Howard University, Washington, D.C.; Watercolor Club; Baltimore Museum of Art; Pyramid Club, Philadelphia; Watkins Gallery, American University, Washington, D.C.; Artist Mart, Washington, D.C. *Collections*: Palais National, Haiti; Phillips Collection; Barnett-Aden Collection. Awarded prizes from the Washington Society of Artists; U.S. National Museum.

HENRY O. TANNER

Painter, illustrator, photographer. Afro-American. Born in Pittsburgh, Pennsylvania, in 1859; died in Etaples, Normandy, France, in 1937. Studied at the Pennsylvania Academy of Fine Arts under Thomas Eakins; Julien Academy; and privately under Jean-Paul Laurens; Benjamin Constant; Gerome. Tanner's work was a critical but not financial success. He had a strong desire to escape the racial prejudice he found in America, so he moved to France, where he found success and happiness. "Near the turn of the century, Henry O. Tanner emerged as an outstanding artist of international reputation. He achieved substantial success during his lifetime, and in very recent years his work has begun to enjoy renewed interest. . . . Tanner remained in France, where he was awarded the Legion of Honor. . . . He developed a distinctive style—restrained, mystical, and scientific in its attention to detail. Remaining aloof from the abstract revolution that overtook so many of his contemporaries, he became absorbed in Biblical themes." (Carroll Greene, Jr.). *Selected Exhibits*: Salon des Artistes Français, Paris; Exhibition of the Society of American Artists; Dunbar High School, Washington, D.C.; National Arts Club Galleries, New York City; Century of Progress, Chicago; Pennsylvania Academy of Fine Arts, Philadelphia; National Academy of Design,

New York City; Universal Exposition, Paris; Carnegie Institute, Annual Exposition, Pittsburgh; Art Institute of Chicago; Knoedlers Gallery, New York City; Grand Central Art Galleries, New York City; City College of New York; Harlem Cultural Council; University of California at Los Angeles Art Galleries; Howard University, Washington, D.C.; Texas Art Museum; National Collection of Fine Arts, Smithsonian Institution, Washington, D.C. *Collections*: National Collection of Fine Arts, Smithsonian Institution; Louvre; National Gallery of Art; Carnegie Institute; Pennsylvania Academy of Fine Arts; French Government; Wilstach Collection; Art Institute of Chicago; Los Angeles Art Gallery; Des Moines Art Gallery; Philadelphia Museum of Art; Atlanta University; American National Red Cross; Isaac Delgado Museum of Art; Museum of African Art Frederick Douglass Institute; Fisk University; Grand Central Galleries; Hampton Institute; High Museum of Art; Howard University; Hyde Collection; Los Angeles County Museum of Art; Milwaukee Art Center; Barnett-Aden Collection; Houston Museum of Fine Arts; Spelman College, Atlanta University; Metropolitan Museum of Art; New York Public Library, Schomburg Collection; and many private collections. Awarded honorable mention, Salon des Artistes Français; Third Class Medal, French Government; Second Medal, Salon des Artistes Français; Place of Honor, Salon des Artistes Francaise; Chevalier, Legion of Honor, French Government; National Arts Club Bronze Medal, Exhibits of Arts Clubs Galleries.

ALMA W. THOMAS

Painter. Afro-American. Born in Columbus, Georgia, in 1896. Studied at Howard University (B.S.); Columbia University (M.A.); American University. Ms. Thomas was an art teacher in the D.C. Public Schools and only began to paint seriously in the latter part of her life. *Selected Exhibits*: Howard University, Washington, D.C.; Boston Museum of Fine Arts; La Jolla Museum of Art; Whitney Museum of American Art, New York City; National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.; Baltimore Museum of Art; Corcoran Gallery of Art, Washington, D.C.; United Negro College Art Exhibition; Society of Washington Artists; Franz Bader Gallery, Washington, D.C.; "16 Washington Artists," Anacostia Neighborhood Museum, Smithsonian Institution, Washington,

D.C.; Black American Artists, Chicago; "12 Afro-American Artists," Lee Nordness Gallery, New York City. *Collections*: Howard University; George Washington University; Corcoran Gallery of Art; Barnett-Aden Collection; La Jolla Museum of Art; National Collection of Fine Arts, Smithsonian Institution; Lee Nordness Galleries; Franz Bader Gallery; and many private collections. Awarded first prize, watercolor, Community Art Show; third prize, Howard University Art Purchase; first prize, Outdoor Art Fair; honorable mention, Metropolitan Area Show; honorable mention, Barnett-Aden Gallery.

Alma Thomas "conveys a feeling for beauty in a most remarkable way. Her canvases are always full of surprises, sometimes echoing the order of the landscape or of a well-planned flower garden. . . . But most important, she possesses the rare gift of being a natural colorist, one who can express a particular feeling for beauty, showing fragmented aspects of form in all its splendor without allowing color to be reduced to decoration devoid of meaning." (David C. Driskell)

"A world without color would seem dead. Color is life. Light is the mother of color." (Alma W. Thomas)

LARRY ERSKINE THOMAS

Painter. Afro-American. Born in Baltimore, Maryland, in 1917. Studied at Walter Vincent Smith Museum; Massachusetts State College; Oakwood Junior College; Art Students League of New York; Jean Morgan School of Art; Cairo Museum; Haile Selassie I University, Addis Ababa, Ethiopia. Mr. Thomas was a teacher for eight years, and developed comprehensive curricula in technical illustrating and mechanical drawing for the Ethiopian Ministry of Education and Fine Arts. He also served for five years, at the request of Emperor Haile Selassie I, on the advisory committee for special cultural exhibitions. Of numerous honors and awards, Mr. Thomas said that he considers the "crowning" one to be the 1967 one-man show entitled "Gems of Africa," jointly sponsored by the Bureau of African Affairs and the Bureau of Cultural Affairs of the Department of State. Mr. Thomas joined the staff of the Anacostia Neighborhood Museum in December 1967. He is currently supervisory program manager at the Museum. *Selected Exhibition*: Silver Jubilee Exposition, Ethiopia; Smith-Mason Gallery, Washington, D.C.; "16 Washington Artists," Anacostia Neighborhood Museum,

Smithsonian Institution, Washington, D.C.; USIA, "This is Ethiopia," Ethiopia; U.S. Department of State; Inaugural Exhibition, Bennett College Student Union, Greensboro, North Carolina; Wesleyan University, Middletown, Connecticut; American International College, Springfield, Massachusetts. *Collections*: Haile Selassie I University; McLaughlin Research Corporation; Ship's Lounge of the M.S. *Mussilloyd*, Rotterdam; Office of Protocol, U.S. Department of State; Anacostia Neighborhood Museum, Smithsonian Institution; Johnson Publishing Co., Inc.; Barnett-Aden Collection; and many private collections including that of His Imperial Majesty Haile Selassie I. Awarded Gold Medal, Silver Jubilee, International Exposition, Ethiopia.

LAURA WHEELER WARING

Painter, illustrator. Afro-American. Born in Hartford, Connecticut, in 1887; died in 1948. Studied at the Pennsylvania Academy of Fine Arts; Grand Chaumiere, Paris. The portrait of Alonzo Aden was presented to him by Mrs. Waring as an expression of appreciation for his fifteen years of museum work and efforts to further the opportunities of living artists. *Selected Exhibits*: Philadelphia Civic Center; Harmon Foundation; Art Institute of Chicago; Pennsylvania Academy of Fine Arts, Philadelphia; Howard University, Washington, D.C.; American Negro Exposition, Chicago; Corcoran Gallery of Art, Washington, D.C.; New York Watercolor Exhibition; Negro History Week, Harmon Portrait Collection, Anacostia Neighborhood Museum, Smithsonian Institution; Texas Centennial Exposition, Dallas. *Collections*: Barnett-Aden Collection; National Archives; Harmon Portrait Collection, National Portrait Gallery, Smithsonian Institution. Awarded Gold Medal, Harmon Foundation.

RENA ARNOLD WATSON

Painter. Afro-American. Born in New York City. Studied at Howard University (B.A., M.A.); Skowhegan School of Painting and Sculpture; Rutgers University; Columbia University; University of Maryland; D.C. Teachers College. Mrs. Watson is an art teacher and department chairman at Spingarn High School in Washington, D.C. *Selected Exhibits*: Howard University, Washington, D.C.; Margaret Dickey Gallery, Washington, D.C.; Biennial, Corcoran Gallery of Art, Washington, D.C.; District of

Columbia Public Library; State Armory, Wilmington, Delaware. Awarded a Meyer Fellowship to study art history and travel in Europe, Greece, and Turkey with Temple University.

JAMES L. WELLS

Painter, printmaker. Afro-American. Born in Atlanta, Georgia, in 1902. Studied at Lincoln University; Columbia University Teachers College (B.S., M.A.); National Academy of Design "Atelier 17," New York City. Until his retirement, Professor Wells taught at Howard University. *Selected Exhibits:* Philadelphia Print Club; Brooklyn Museum; Howard University, Washington, D.C.; Washington Printmakers Annual Exhibitions; Society of American Graphic Artists; Smith-Mason Gallery, Washington, D.C.; Downtown Gallery, New York City; Phillips Collection, Washington, D.C.; Harmon Foundation; Baltimore Museum of Art; American Negro Exposition, Chicago; D.C.A.A. Exhibition 71, 73, Anacostia Neighborhood Museum, Smithsonian Institution, Washington, D.C. *Collections:* Hampton Institute; Phillips Collection; Barnett-Aden Collection; National Archives; Valentine Museum; Thayer Museum; University of Kansas; Carl Van Vechten Gallery of Art, Fisk University; J.D. Rockefeller, Jr., Fine Arts Building, Spelman College, Atlanta University; National Collection of Fine Arts, Smithsonian Institution. Awarded Gold Medal, Harmon Foundation; George E. Haynes Prize; Honorable Mention, 6th Annual Area Exhibit; George E. Muth Prize, Washington Watercolor Club; first prize, graphic arts, Washington Area Religious Art Exhibition; honorable mention, Society of American Artists.

"I have followed the career of James L. Wells with great interest for twenty years. From the beginning I was impressed by the spiritual intensity of his work. This quality results not so much from his subject . . . as from his broad humanism that seems to underlie all he does." (Jacob Kainen)

"In many ways James Lesesne Wells is phenomenal . . . During the past forty years, his works have appeared in a prodigious number of national and international exhibitions, winning for him, usually and consistently, only the highest awards, honors, and critical acclaim. . . . His entire career, which spans a period roughly from the post Harlem Renaissance to the present, has been characterized by the

same consistency of brilliance and staying power." (Fred F. Bond)

CHARLES WHITE

Painter, graphic artist. Afro-American. Born in Chicago, Illinois, in 1918. Studied at the Art Institute of Chicago; Art Students League of New York; Taller de Grafica, Mexico. *Selected Exhibits:* San Francisco Museum of Art; Palace of Culture, Warsaw, Poland; Howard University, Washington, D.C.; Kunstnered Hus, Oslo, Norway; Pushkin Museum, Moscow; Hermitage Museum, Leningrad; Heritage Gallery, Los Angeles; Boston Museum of Fine Arts; Wisconsin University; Morgan State College, Baltimore; La Jolla Museum of Art; National Center of Afro-American Artists, Boston; Forum Gallery, New York City; Pasadena City College; Los Angeles County Museum of Art; Whitney Museum of American Art, New York City; First World Festival of Negro Arts, Dakar, Senegal; Metropolitan Museum of Art, New York City. *Collections:* Atlanta University; Howard University; Oakland Museum; Barnett-Aden Collection; Tuskegee Institute (murals); Hampton Institute (murals); Whitney Museum of American Art; Federation of Arts; Academy of Arts and Letters; Long Beach Museum of Art; Library of Congress; Taller de Grafica, Mexico City; Deutsche Akademie der Kunst, Berlin; Dresden Museum of Art; Joseph H. Hirshhorn Collection; Government of Ghana; Brown Pharmaceutical Co.; IBM Galleries; National Archives; Golden State Insurance Co.; George Cleveland Branch, Chicago Public Library (murals); Syracuse University; Metropolitan Museum of Art; New York Public Library; Heritage Gallery; Fisk University; Los Angeles State University; Central State University; Dayton (Ohio) Board of Education; Johnson Publishing Co., Inc.; Boston Black United Front Foundation; Bakersfield College; Flint (Michigan) Community Schools; Illinois Bell Telephone Co.; and many private collections. Awarded Edward B. Alfred Award; Purchase Award, Atlanta University; Atlanta University Award; Gold Medal, International Show, Germany; Purchase Award, Howard University; Child Hassam Award, American Academy of Art; City Council Award, Los Angeles.

"I use Negro subject matter because Negroes are closest to me. But I am trying to express a universal feeling through them, a meaning for all men . . . All my life, I've

been painting a single painting." (Charles White)

"I like to think of Charles White not just as an artist—not even as an American artist—but as an artist, who more than any other, has found a way of embodying in his art the very texture of Negro experience as found in life in America." (James A. Porter)

ELLIS WILSON

Painter. Afro-American. Born in Mayfield, Kentucky, in 1899. Studied at the Art Institute of Chicago. *Selected Exhibits:* Harmon Foundation; Howard University, Washington, D.C.; Atlanta University; Detroit Museum; American Negro Exposition, Chicago; New York World's Fair, 1939; Albany Institute of History and Art; Contemporary Arts, New York City; 135th Street Branch, New York Public Library; African Art Center, New York City; James A. Porter Gallery of African-American Art, Howard University, Washington, D.C. *Collections:* National Collection of Fine Arts, Smithsonian Institution; New York Public Library, Schomburg Collection; Barnett-Aden Collection. Awarded the Charles S. Peterson Prize for African Poster.

HALE WOODRUFF

Painter, printmaker, muralist. Afro-American. Born in Cairo, Illinois, in 1900. Studied at John Herron Art Institute, Indianapolis; Fogg Art Museum, Harvard University; Academie Scandinave, Paris; Academies Modern, Paris; privately in Mexico with Diego Rivera; and privately with Henry O. Tanner in Paris. Woodruff was employed as an instructor of art at Atlanta University, where he greatly advanced the cause of Afro-American art and artists throughout the South with his initiation of the Atlanta University annual art exhibitions. Later Woodruff became professor of art education at New York University, from which he is now retired. *Selected Exhibits:* Art Institute of Chicago; Pacquerean Gallery, France; High Museum, Atlanta; American Negro Exposition, Chicago; New York World's Fair, 1939; Whitney Museum of American Art, New York City; Galeries Jeune Peinture, Paris; Los Angeles Art Museum; Howard University, Washington, D.C.; Kansas City Art Museum; International Print Society, New York City; State Museum of North Carolina; University of North Carolina; University of Southern Illinois; Hampton Institute, Hampton, Virginia; University of Michigan; Tuskegee Institute, Alabama; Kansas City

Art Institute; City College of New York. *Collections:* Newark Museum; IBM Galleries; Atlanta University; New York University; Library of Congress University; Harmon Foundation; Jackson College; Barnett-Aden Collection; New York State University; Howard Junior High School, Atlanta; Talladega Collection; National Archives; Bertha Schaefer Gallery; Golden State Insurance Co.; Johnson Publishing Co., Inc. Awarded Purchase Prize, Atlanta University; Bronze Medal, Harmon Foundation; first prize, High Museum; second and third awards, Diamond Jubilee Exposition.

"Each evolutionary cycle of Woodruff's style is characterized by the deepening urgency of his determination to strive for the highest possible level of qualitative excellence in the mode of expression that he felt most appropriate. Woodruff calls his own shots and aim is correctly high." (From the catalog *Hale A. Woodruff: Paintings, Prints, and Watercolors*, Morgan State College, May 21 through June 14, 1968)

ANDREA PIETRO ZEREGA

Painter, lithographer. United States citizen. Born in Zerega, Province of Genoa, Italy, in 1917. Came to America in 1933 and settled in Washington, D.C. Studied at Corcoran School of Art; privately with Don Gaspare Biggio; Mathilde Mueden Leisering; Hobart Nichols. *Selected Exhibits:* Whyte Gallery, Washington, D.C.; Corcoran Gallery of Art, Washington, D.C.; Franz Bader Gallery, Washington, D.C.; Metropolitan Museum of Art, New York City; University of Illinois; Pennsylvania Academy of Fine Arts; National Academy of Design, New York City; Virginia Museum of Art; Carnegie Institute, Pittsburgh; Virginia Academy of Fine Arts; Phillips Collection; U.S. National Museum; Georgia Museum of Art; Catholic University, Washington, D.C. *Collections:* Phillips Collection; Barnett-Aden Collection; Tiffany Foundation; Lackland Air Force Base; "The Way of the Cross" Chapel of the Holy Spirit of the Ursuline Academy. Awarded honorable mention, Art Students League of New York; second prize, figure composition, Washington Artists Exhibition; first prize for black and white, Landscape Club of Washington; Hirshberg Award, Baltimore Museum of Art; honorable mention, 15th Area Exhibition, Corcoran Gallery.

Zerega's works are fresh and spontaneous in expression. There is variety in form and method of treatment.



Barnett-Aden Exhibition at the Anacostia Neighborhood Museum, January 20 to May 6, 1974.

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